

Sets in Order

25¢



The Magazine of SQUARE DANCING



JANUARY, 1957
VOL. IX NO. 1

HAPPY NEW YEAR



NOTE:

TO ROUND DANCERS

ROUND DANCE TEACHERS - CALLERS

Fig. VII — SL.

Here is the answer to
the Round Dancer's many needs—
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explains Round Dancing and helps to make
it easy.

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descriptions and styles you will need to know
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various dance steps. Special charts describe
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It is not a book of dance descriptions. It is a
guide to dancing.

"American Round Dancing" is written for you
by Frank Hamilton. It is the result of several
years' research and study. You'll want a copy
in your library and you'll want your students
to read it too.

Fig. X — FACING P

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FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Your Premium Plan is creating quite a bit of interest in our club. Many folks knew about your magazine but had never gotten around to ordering it. Others are becoming acquainted with it through the copies that I bring to each dance. The ladies were especially interested in the latest issue on fashions.

Margaret (Mrs. Bernard) Smith
Grand Squares, Silver Springs, Md.

Dear Editor:

... Those articles, like on page 16 (November '56 S.I.O.), by such people as Lee Helsel, are TERRIFIC — keep up the good work. We have followed his series with a great deal of enthusiasm, and are looking forward to more of the same.

Would suggest something along the same line for dancers, and how they should behave, etc., not forgetting the all important angle of the attitude of "experts" towards the hard working "beginners". You know — we all had to start sometime.

Tom Evans
Port Alberni, B.C., Canada

Dear Editor:

About the (Bob-Ruff-Denny Titus) article on page 20 of the November issue, I don't agree with the forming a large circle for beginners. That is all right for a Kentucky running set but not our square dancing. The dancers are going to dance in squares so start that way.

Kenny Young
Winchester, Calif.
(Continued next page)

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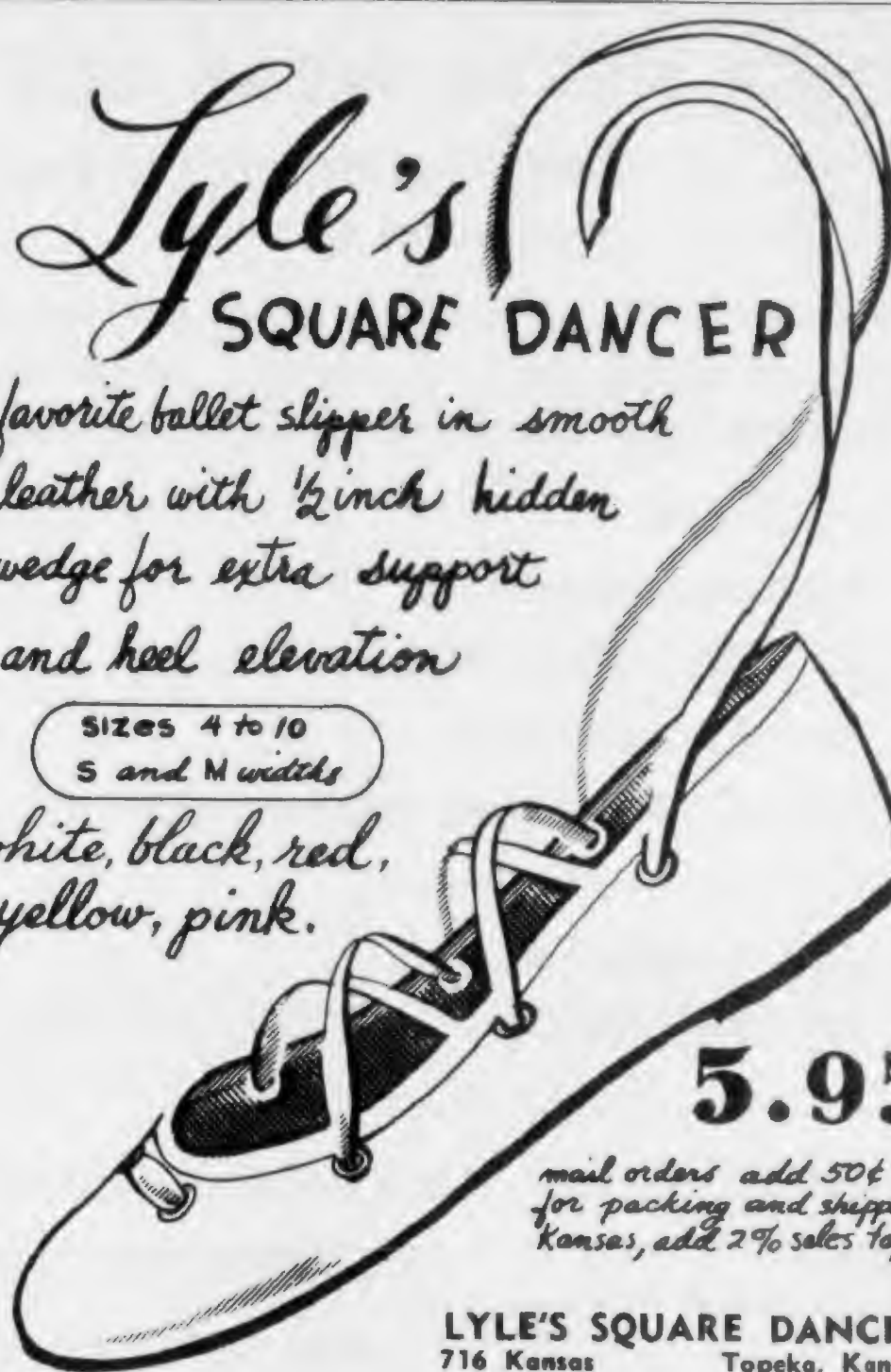
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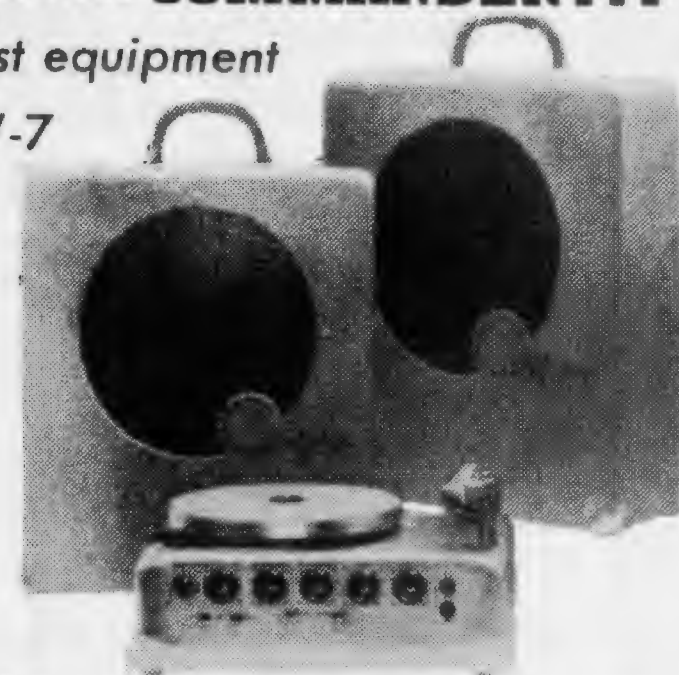
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(More letters, by golly)

Dear Editor:

Yes, yes, indeed, the writings of Mr. C. Jones definitely do add a certain "tone" to your magazine, particularly the item about the anteater. Now here we have something about which one might ponder, muse and sort of "mentally get one's teeth into".

The only thing is — one would like to know the source of Mr. Jones' authority. My husband is very fond of saying to me, "Quote your authority". Not, you understand, that I am doubting Mr. Jones' word on the subject. Far be it from me to say that anteaters *do* like ants. It's just that I feel that perhaps many of your readers might like to go a little deeper into the subject. Perhaps Mr. (Bob) Merkley would have something to add to Mr. Jones' comments?

Fran (Mrs. Bud) Dixon
Chula Vista, Calif.

Dear Editor:

... I declare, your magazine is getting better and better all the time and I want to congratulate you on this your 8th year ... Every article seems to fit our needs ... The article that has been the most satisfying for us to read to date has been Bob Ruff's "The Beginner". We can identify ourselves closely with his experience in teaching beginners, for we have been doing the same for 5 years, and what pleases us most is that our teaching plan coincides almost exactly with Bob's.

Frances M. Schmidt
Plainfield, Ill.

Dear Editor:

For six years I've been that warp of thread thru each succeeding years of Boards, and lending my Sets in Order for spreading of enthusiasm has caused not a few missing editions in my stack since you started your wonderful magazine.

Here on Route #64, in the Arkansas River Valley ... we still Square Dance at the Fair Bldg., and invite traveling square dancers to visit our Do-Si-Do Club ... On Feb. 9, 1957, we will hold a real "Arky wing ding" when we put the big pot in the little pot and have Terry (the Beard) Golden (need we say more?) call for us. Y'all come.

Louise Mack
Russellville, Ark.

Sets in Order

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and for the general enjoyment of all.

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California ★★ California Callers ★★★

AS I SEE IT . . . by Bob Osgood

WITH the New Year checking in it would be kind of nice to have a crystal ball to help us anticipate all the things coming during this year of 1957. Trends built over the last few years indicate a bang up National Convention this coming June in St. Louis and we'll probably hear from more and more regional conventions similar to the Chicago International and the Atlantic State, which draw remarkable crowds.

There will probably be fewer camps this year than in the past but indications are that the strong institute sessions will be better attended.

One real healthy sign is the increase in radio and television shows on a local basis. The insistence of dancers in various areas for good healthy propaganda for their hobby will result in the type of shows that will "sell" rather than "repel" prospective dancers.

The need for local outlets for records, books and clothing may be partly solved during this coming year as square dance organizations and callers' groups get behind these commercial enterprises and promote programs to help these folks, who in turn help square dancing so much. In this same line there will be a greater emphasis on quality rather than quantity on the part of many of the record manufacturers. More leaders will be bringing in top notch advisers and artists to insure a good presentation.

On the personal side we're getting ready for one of our biggest changes ever, here at Sets in Order, and with a few right moves here and there will probably be in a position to turn out an even better magazine, improved records, better books and a number of other services yet to be announced. We're all kind of excited over the change. A different address before too long will indicate an emphasis on improvement in everything we're doing.

Last of all, we're not the least bit unmindful of the world situation. We realize that as conditions grow tense in various parts of the world we may be put in a position to offer our hobby for new uses and to hope that in a time of emergency we can keep the American folk activity of square dancing in a useful spot where it can continue to serve all mankind.

Happy New Year to you all.

Bob Osgood

If you like **ROUND DANCES** that are
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"WABASH RAMBLER" is an easy little mixer dance for couples, with expressive music composed by PHIL BOUTELJE specifically for the movements of the dance, resulting in a rarely delightful wedding of music and dance. This is a hi-fi recording with outstanding music by the full SUNDOWNERS BAND

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Both of these dances were composed by DOC and WINNIE ALUMBAUGH of Arcadia, Calif., authors of such all-time favorites as "Waltz of The Bells", "All-American Promenade" and "Teton Mountain Stomp".

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1957!

WELCOME to another amazing year in the age of automation! Last summer a former student of mine came to me for advice. The Spring before she had given a huge presentation of occupational dances in a large stadium, featuring especially the beautiful Swedish Weaving Dance. She wanted to repeat it this year with something of the same kind. Hadn't America any occupational dances of its own?

Of course, I could not help her. We have done no dances purely representative of any phase of our lives in America for years and years. But after she left me I got to thinking — and suddenly I realized that the present tendency in our American Square Dance is an unconscious duplication, or symbolism, of the American Machine Way of Life.

"Forward eight, and fall back eight", with its rows of dancers moving forward and back, until recently a rarely used figure, is our instinctive delineation of the multiple shuttles of a vast weaving machine. "Form a star", with its four dancers moving across the set, and turning, and returning, which is so common today, or the starring of all eight dancers, is after all a mere representation of the rotary action of certain kinds of machines. And in some instances it becomes almost as tedious, with its constant repetition. The figure now commonly known as "Venus and Mars" was a deliberate attempt to imitate a set of meshing gears. And the many other figures that have become equally common today, all point to the unconscious imitation of the Machine.

It is a good move! We are right! But we must guard against its excesses. We must keep alive, and a definite part of us, the older movements of the dance, just as we treasure great-grandmother's hand woven coverlet, or her beautiful brass candlesticks. That is the fun and the richness of our way of life.

Take the "do-si-do" for instance! To send the first couples out to the right and to do a simple figure, and then finish it off with a "do-si-do", and on to the next couple, and the next, and so on and on, is like doing a bit of the crochet work that so occupied our mothers only a short time ago. We must not let it die; it is one of the most precious of our figures. Several little graceful scallops, and then — a rosette!

Today we must send the first and third couples out at the same time to do the figure, and then finish it off with a "do-si-do". No one may stand idle — not in 1957! But we must keep the heirlooms too. After all, a real antique, in shingly good condition, is the most expensive and most valuable thing you can buy.

Lloyd Shaw



Dancers at Florida Fall Ball.

FLORIDA DOIN'S

IN OCTOBER the Florida Fall Ball (it has a swing!) was held in conjunction with the annual meeting of the Florida Teachers' and Callers' Association, in Clearwater.

On the first night the dance was held in the Treasure Island Auditorium, Gulf Beaches, with caller Jim Pearson M.C.-ing. The next evening's dance was held at Roebling Hall in Clearwater with M.C. Bill Muench of Tampa, and spon-

sored by the Clearwater Crackers and the Tampa Travelers' Clubs. The third dance was held at the Clearwater Armory with M.C.s George Barton of Orlando, association president; and Gene Bayliss, vice-president. 44 squares were on the floor, with over 400 attending. After the main dance, which ended at midnight, a jam session went on until 1:15.

A main feature of the Fall Ball was the appearance of Frank and Carolyn Hamilton of Pasadena, California, nationally known round dance leaders. The Hamiltons taught and reviewed dances each evening and conducted two clinics; one for round dancers and one for teachers and callers.

Headquarters for the Fall Ball was the Fort Harrison Hotel. A Reading Corner, well stocked with square and round dance magazines was a popular spot. Impromptu dances were conducted in the Zephyr Room by Ray Kennedy.

On the final morning a farewell breakfast was held in the hotel's Colonial Room and the following were elected officers of the Florida Association for the coming year: Gene Baylis, Pres., Bill Muench, Vice-Pres., Helen Neilson, Secy., and Ruth Bartley, Treas.

ROCKY MOUNTAIN AREA NEWS NOTES

WORKING hand in glove, or should it be, foot in boot, are the two very active square dance associations in the Denver, Colorado, area. One is the Denver Callers' Association which has just elected new officers, pictured on this page. This group had a "get acquainted" dance on November 4 at the Langs' beautiful Hayloft Hall in Denver.

Officers of the other important organization, the Denver Area Square Dance Council, are also pictured here. The Council sponsored a very successful dance in Bear Creek in the

Fall, with Denver callers participating. They put out monthly news bulletins titled, "Square Dancing Is Fun" and recently imported Lee Helsel from California to call for them. For this one, couples were present all the way from Wyoming and California. On November 10, Aurora Friendly Squares, a Council club, sponsored a benefit dance for one of their members who is hospitalized, after already having had a grocery shower for this family.

Yes, things are working foot in boot in Denver.

These chaps direct the Denver Callers' Assn. They are, usual order, Pres. Charley Tuffield, Veep Al Jochim, Secy. Ben Kelly and Program Chairman Geo. Graham.

The Board of the Denver Area Square Dance Council. L to R, Treas. Al Leonard, Secy. Zena Ewald, Veep Lyndal Smith, Pres. Dick Hurst.



T.V. in Boise

A SPARKLING new square dance show, "Swing to Utoco" was televised to Idaho audiences on Sept. 15, 1956. This show, presenting square dancing as it really is, will run for 26 weeks on KBOI of Boise. The show was formerly televised on the same station under the name "Swing Your Partner". It ran for 63 weeks and the public demand for its return was so great that Utoco dealers and distributors of the Boise area decided to pick up the check.

Commercially, we find here a beautiful marriage between the Intermountain Square Dance Assn. and the Utoco dealers. Each week a dealer in a different town hosts the show. The Intermountain Square Dance Assn. sends in two sets of dancers and their caller from the same town. Other talent from that town may appear on the program. This might consist of instrumentalists, vocalists, duets, glee clubs, etc.

The current shows are greatly improved over the previous ones by the use of two cameras. One camera is mounted high on a tower and shows off beautifully the figures of the square and round dances. The other camera, at floor level, picks up close-ups of the dancers and interesting footwork shots.

A large part of the production's success is due to Director Bill McCusker, who formerly directed square dance shows on television with Harold Newsom of El Paso, Texas. Bill's unique ideas of staging and adroit perception in camera work bring out the loveliness and flow of the dances.



Illustrations Utoco
Public Relations Dept.
Courtesy "The Torch"



Caller Roland Onffroy, at left, Leon Anderson of the sponsoring company, dancers and cameraman huddle for "Swing to Utoco" show.

Roland Onffroy, the producer and M. C. of the show, uses two squares of dancers who dance every other week. The Starlighters are veterans of the former show while the newer group, the Odds and Ends, were recruited from a church young people's organization. Each group rehearses its two dances during the week preceding the telecast. Interspersed between the four square dances, Roland uses two 3-minute spots of guest talent. Quality of this portion is kept high due to careful auditioning and pre-telecast rehearsals.

The square dance news of the area occupies another two minutes. News of classes, festivals, jamborees, etc., is presented. Then, each week Roland and his charming wife, Genevieve, present one of the more popular rounds. Some examples are, "Drusilla," "Blue Pacific," "Shadow Waltz" and "Huguette". Sometimes the Starlighters assist with a quadrille or a round dance in square formation, such as was done with "Happy Polka."

Working 4 square dances, 1 round dance, square dance news, two 3-minute guest spots and three 1-minute commercials into a half-hour makes, "Swing to Utoco" one of the fastest moving shows on television. It calls for expert programming and split-second timing.

Special parties are arranged for holidays such as Hallowe'en, Christmas, April Fool, etc. At other times the show follows a special theme—sometimes Southern, Railroad, Dixie, etc.

It is felt that this show encourages square dancing as a recreational activity. Classes in the area are filling up and attendance at dances shows a healthy improvement.

ROCK AND ROLL POLKA (Square)

By Bob Van Antwerp and Clarke Kugler

Record: "Rock and Roll Polka", WC MacGregor #775-A; NC MacGregor #776-A.

Introduction and Breaks:

Bow to your partner, corner all, wave to the girl across the hall
Allemande left with your left hand, partner right, a right and left grand
Go right and left on a heel and toe, meet your partner do-sa-do
It's back to back and you don't be slow, then all get ready for a cotton eyed Joe
Heel and toe and in you go, heel and toe and out you go
Heel and toe and in you go, heel and toe and out you go
Now promenade eight around the square and swing your gal when you get there
We're rockin' and rollin' tonight

Figure:

Head two couples promenade, go 'round the outside ring
Go all the way 'round, you're heading home again
Then out to the right, a right and left thru
Turn 'em full around
On to the next, a right and left thru
And now you're goin' to town
Side ladies chain across, then turn to the right and chain
Turn 'em once and all four ladies chain across the ring
Left hand swing, a brand new Joe, promenade and home you go
We're rockin' and rollin' tonight

Sequence of Dance:

Introduction

Twice for heads

Break

Twice for sides

Tag

Tag for Dance Ending:

We're rockin' and rollin'

We're not just a strollin'

We're rockin' and rollin' tonight.



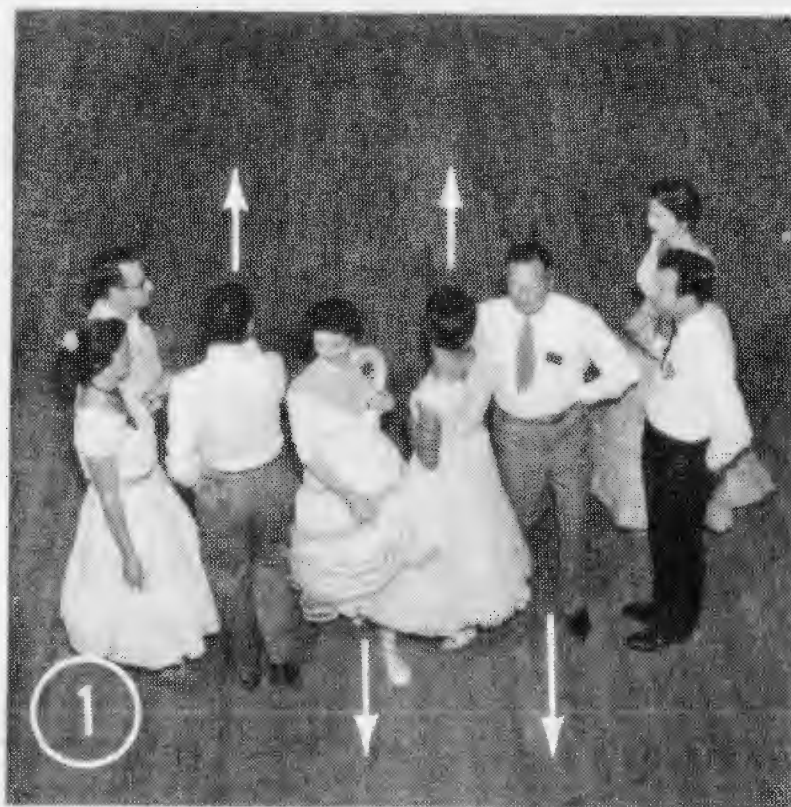
ON THE COVER

WELCOME 1957, jammed with good things for all square dancers everywhere. Like Chuck Jones' little "Mr. New Year" on our cover all of us aim our sights towards the big event in June when the National Convention this year will be held in St. Louis.

STYLE SERIES:

DIXIE CHAIN

There will always be new material coming into the square dancing picture. Occasionally a new figure will be developed that presents *many possibilities* for use as variations of standard patterns. Just such a figure is the "Dixie Chain". Because it is a miniature form of a grand right and left in some areas it is referred to as a "Dixie Grand". Here is a definition of this particular figure: "Two couples meet in single file. They move thru each other like a grand right and left, using alternate hands. The first two start with right hands and the second two start with left hands."



One possible use of the Dixie chain is shown in the accompanying photos. Couples 1 and 3 go forward and back, then pass through (1). The couples turn to the right single file with the lady in the lead followed by her partner (2) and go half way around the outside set until they reach original home position. The two active ladies still in the lead extend right hands into the center of the square (3) and walk by each other



(4) giving a left to the next gentleman (5). Having walked through the center of the square, the ladies turn to the left. The men take right hands in the center (6) and walk by each other then turn to their right (7) and in this case walk around two to make a line of four (8) to be followed by any number of calls of the caller's choice.



Chuck Jones' NOTE BOOK



DEAR BOB,

Names are wonderful things—did you know that in the beginning everyone was named Jones? Well, they were and only as they sinned were they commanded to change their names. The more complicated the sin, the more triple-jointed the name. Can you imagine the degree of sinfulness necessary to rate a name like Kronenberger?

Here are some names I have collected that I treasure very much indeed. (Everybody should collect something, if it's only scorpions or milk bottle cartons. Mark Twain knew a man so wealthy that he collected echoes, which required the acquisition of a good deal of real estate.) Collecting names is rewarding and very reasonable. Personally I like poetic names like Meriwether Lewis, or brave names like Hunter Crosby of Three Rivers, or stalwart names like Joel Orme, but there is real delight in names that are just creative like Beauty Spot Neckless Parker, Auburn Valentine, Cleveland Pink, Vastalene Groom Highly and Zug Barfoot.

In the misty branches of my own family tree my sister found a frontiersman with the wonderful name of Sterling Gunn, which makes him a collector's item right there—relative or no relative—but he had the heart of an artist too, for he named his only daughter Starling. She grew up to be a beautiful girl too, what else could she do with a name like that. Starling.

Among memorable square dances that Dottie and I have attended was one held in an abandoned saw mill in the high cool reaches of an anonymous mountain chain. The altitude was 9200 feet and the dance started at 9:20. Higher up it would have started later. It was preceded by a brisk snack of elkburgers, ranch butter, sheepherder's bread and cattleman's coffee. Elkburgers are fine only they forgot to skin the elk before grinding. The ranch butter looked like lard and tasted like galvanized iron. The sheepherder's bread tasted like sheepherder and cattleman's coffee turned out to be a lusty drink, half boiled sulphur and half sulphuric acid. To the coffee were added generous dollops of good old farm cream, the kind you can't pour . . . and after one look don't want to.

After shoveling down enough of these dainties to provide a healthy ballast we shuffled out onto the floor which was really a log-jam nailed together. The orchestra struck up a hoe-down: bass fiddle strung with rope playing "Hell Among The Yearlings," two musical saws playing "They Cut Down The Old Pine Tree" and a piano full of field mice (minus black keys) playing "Chopsticks."

The caller was a moose-jawed moose named Arbuncle (Tiny) Dreen. His first blast into the microphone shattered every tube in the sound system and put out lights as far away as Possum Foot Bridge. He was



"Arbuncle Dreen"

the only man I've ever seen who found it absolutely unnecessary to breathe. He called for four hours without using one comma at a metronome count of 201. His key was somewhere between first bass and home plate and he jiggled while he called, pounding his number fourteen logging boots on the platform with a grinding insistence that moved the orchestra around like bits of batter on a hot griddle. They were apparently accustomed to him though because they persisted in their diverse musical ways with a sublime indifference charming to behold.

The ladies present were, to a great extent, tie-hacks. A "tie-hack" is one whose occupation



"Lady Tie-Hack"

is to take a murderous looking instrument called an adze and reduce a growth of rank timber to a stack of railroad ties. A very exacting occupation, not usually associated with the gentle sex and conducive to the growth of large exacting muscles of great power and persuasion. The term "allemande" took on new and dreadful meaning when one's corner was one of these towering debutantes. They had magnificent complexions and flashing white teeth and flashing pink eyes and they loved to square dance. They did a violent skip at the terminal point of the allemande. They did it in unison. They did it to the bright crackling sound of flatland ulnas jerking out of sockets. They did a sort of balance to each person on the grand right and left and the sound was as a herd of dinosaurs playing blind-man's bluff in a bamboo orchard.

After the dance they enjoy sitting around and chatting about how much fun it is to Indian wrestle with Grizzly bears. They talk with great interest on every subject, with great gusto and without breathing. They talked Ed Gilmore under the table one night and out-coffeed him too, there's a bronze plaque there to prove it.



"Indian Wrestling"

The talk turned to sports the night we were there: log-rolling, axe-duelling, out-staring rattlesnakes, etc. I tried to insert some mention of my skill at ping-pong into the conversation and immediately elicited a challenge from an 87 year old lady, who brushing aside my bashful protests whisked me outside, swept the snow off an ancient table, supplied me with the only racquet, and using only the flat of her hand whipped out a golf ball and defeated me 21-0. She had one obvious advantage as I later explained to Dottie, and that was that she only had to supply eighty-seven pounds with oxygen while, try as I might, I hadn't succeeded in getting any air past my tonsils.

This was several years ago and I resolved after that experience to get myself into superb physical condition and stay that way. I still have that resolve, it is my most treasured resolve and it is just as good shape as it was then, completely unsullied by use.

Chuck Jones



CALLER'S CORNER

Report on 1957 Equipment -- #2

THIS month we'll take a look at the TR-25 AM Newcomb which puts out 25 watts of power and is extremely portable.

This latest version of the well known Newcomb professional callers system retains all the advantages of earlier models such as the separate tone controls for the caller's mike and for the music. Like Newcomb sets in the past, this one continues the clean lines and the good sturdy construction and, while it is light, it is not too light where extra strength is needed.

This model comes standard equipped with two 12" speakers and the entire unit is in two separate cases, one case housing the amplifier and turn table and the other the two speakers. This two-package system retained over the years by Newcomb is aimed at more convenient weight distribution when carrying. The TR-25 AM Newcomb has an illuminated strobe unit which is easily read and works on each speed.

You'll find the Newcomb variable speed motor is a mighty simple one (for you guys and gals with no degree in engineering). Actually the motor which is produced for Newcomb by one of the oldest and largest motor manufacturers in the country has been improved continuously until today it is not only mighty efficient but has relatively few moving parts for a variable speed motor. The entire unit is transformer powered and U/L approved.

For you callers in the real hot weather areas or the frigid zones where temperature is often a problem, this Newcomb features special protection for the output transformer which is almost as effective as hermetic sealing, without all the added weight the hermetic sealing would introduce.

Right smack in the middle of the control panel is an output for the Newcomb monitor that you can get if you wish. This particular



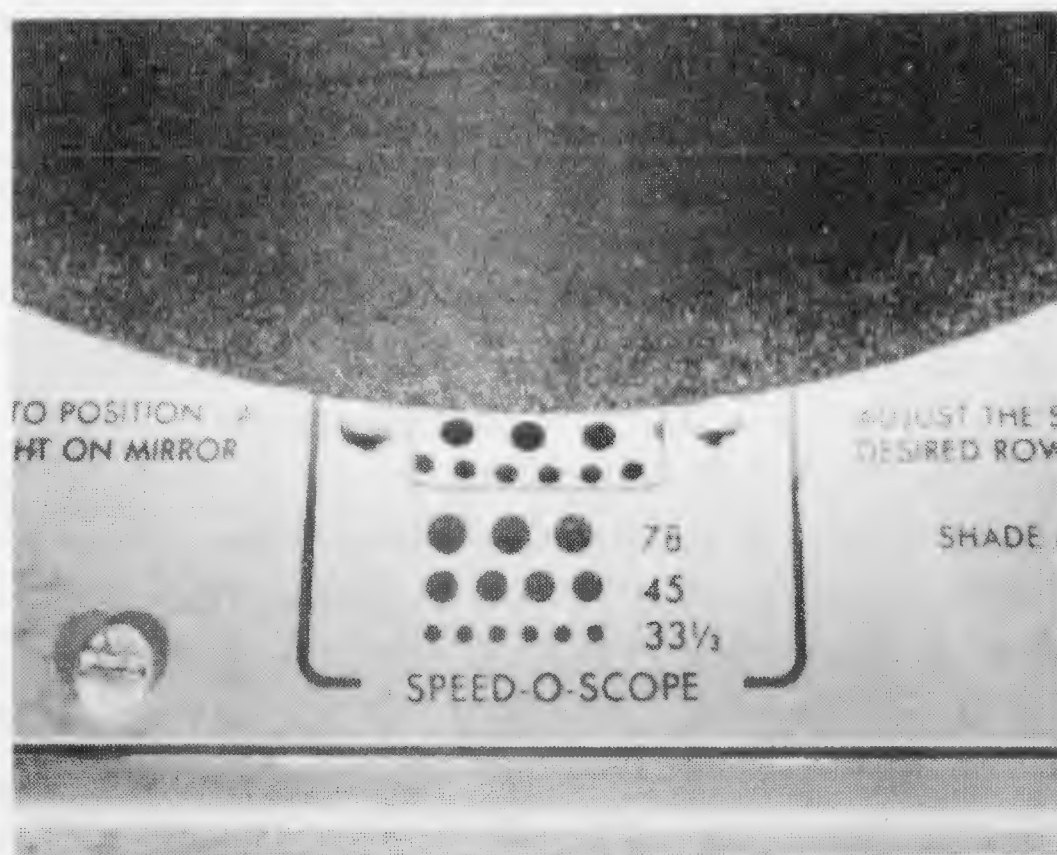
Newcomb TR-25AM

monitor puts out the music only and has its own separate amplifier and volume control. This means no feed back, boys.

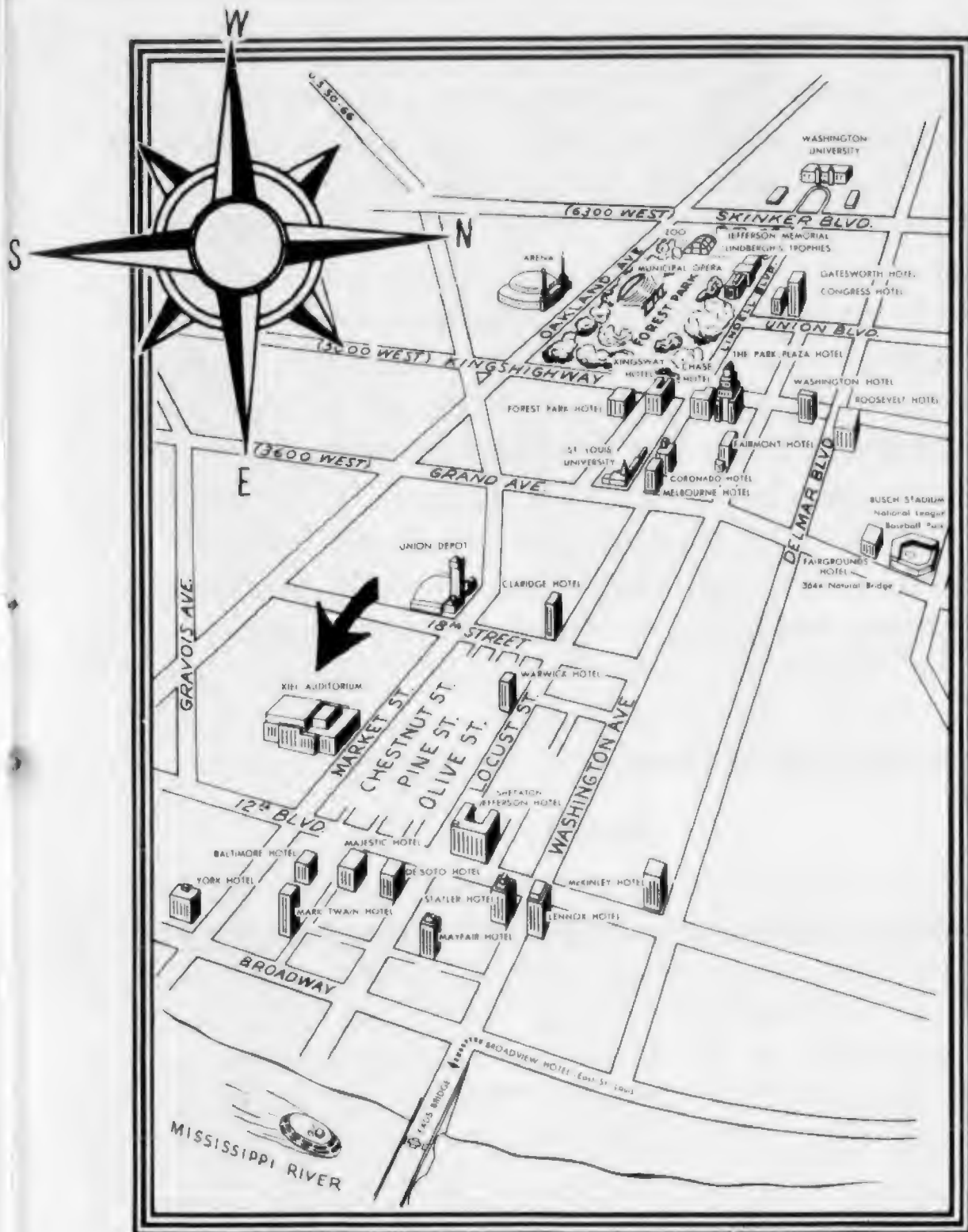
It isn't necessary to carry that extra rubber pad along when you use the Newcomb for the TR-25 AM sits on four floating feet which absorb much of the external vibration that causes needle skipping. And for you fellows who like to see what makes things tick, you'll find it's a relatively simple matter to lift the entire motor board to get at the inner workings of the set.

Presenting the same handsome appearance as in the past, the main features of the Newcomb are top notch performance, dependability, simplicity and portability.

(There'll be more reports — if you want 'em. Just let us know. — Editor.)



New strobe device indicates exact speeds of 33 1/3, 45 or 78 RPM. Completely concealed, it is protected from damage. A light intensifier switch improves readability in bright light.



The Latest from SAINT LOUIS

THE latest bulletin from Art Lowell, General Chairman of the 6th National Convention in St. Louis next June 13-15, reveals that much emphasis will be placed on the convention aspect of the affair. There will be Workshops, Clinics, Panels, etc., all devoted to various phases of the square dance activity and all designed to produce helpful ideas for those attending to take home with them. These meetings will be scheduled over the three days in the mornings and afternoons.

Ah-ah-ah, this doesn't mean that dancing will be neglected. Far from it. This is a **DANCING**
(Continued next page)

← This map of St. Louis, Missouri, will show you the location of Kiel Auditorium, where the dancing will take place and the various hotels in the area. This is where the fun will be!

(GET YOUR RESERVATIONS IN EARLY! Clip the coupon below — see, it backs up more of the same — fill out both sides and get it in immediately to address noted.)

(Please cut on dots and mail today)

ADVANCE REGISTRATION APPLICATION 6th NATIONAL SQUARE DANCE CONVENTION Kiel Auditorium, St. Louis, Mo.

Name _____ and _____
(His first) (Her first) (Last)

Street _____ City _____ Zone _____ State _____

No. of Children coming _____ Ages _____

No. of Registrations per day: Thursday _____ Friday _____ Saturday _____

I am a ☐ He ☐ He ☐ He ☐ He
Square Dance: **CALLER** ☐ She **TEACHER** ☐ She **LEADER** ☐ She **DANCER ONLY** ☐ She

I am a Couple Dance: **INSTRUCTOR** ☐ **LEADER** ☐ **DANCER ONLY** ☐

NOTICE: IMPORTANT, READ CAREFULLY: Convention delegates are asked to send advance registrations, \$1.00 per day (\$1.25 at the convention) with requests for housing reservations. Register early for best accommodations. Due to time requirements, no advance registrations will be accepted by mail postmarked after May 20, 1957.

Registrations for _____ Adults at \$1.00 per day each - - - \$ _____

Make checks payable to:
6TH NATIONAL SQUARE DANCE CONVENTION

Mail to 47 S. Floridale Ct. St. Louis 21, Mo.

ST. LOUIS - Continued

Convention for there will be roomfuls of it going on day and night — enough for everybody and running over. This includes square and round dancing which, in the day sessions, will take place in separate rooms and all levels will be covered.

Invitations to Leaders

Invitations are going out over the country, whereby the best talent which can be corraled will be asked to conduct the various panels, etc. The nation's leaders in the calling and teaching fields are planning to attend this giant get-together. Excitement is beginning to crackle all over St. Louis, and the folks there reiterate, "MEET ME IN ST. LOUIS".

Exhibitions

Do you have an exhibition group you wish to bring to the St. Louis Convention? Chairmen of this part of the affair will be Marie and Bern Tueth, 7027 Plainview Ave., St. Louis 9. Write them AT ONCE if you want to participate, as they will begin planning immediately.

Host and Hostess

Honorary Host and Hostess for the Convention will be none other than St. Louis' own

"Mom" and "Pop" Allison, who have endeared themselves widely in their area and wherever they have traveled to pursue their favorite hobby. Rotund, jolly "Pop" has now retired from business and plans to "sleep all day and dance all night", he says. He also adds, "Unless somebody invites me to go fishing!" Perky "Mom" is quite in accord with all of this for she happily joins her husband in enjoyment of square dancing fun. The Allisons have been calling in and around the St. Louis area for several years and they also do little gimmick numbers, including a "Rock 'n' Roll" type specialty. These are truly the young in heart, and you have a treat in store for you when you meet the pair of them.

Booths

One of the most spectacular and colorful displays at the San Diego Convention in 1956 was the area devoted to booths showing square dance accessories of every kind, etc. This will be repeated in St. Louis as another service to you dancers who attend. Those who wish to reserve booth space are asked to contact Booth Chairman Claiborne Harper, 353 Nelda Ave., Kirkwood 22, Mo.

(Please cut on dots and mail today)

HOTEL RESERVATION FORM

PLEASE RESERVE FOR THE 6th NATIONAL SQUARE DANCE CONVENTION:

No deposit required for room accommodations.

Single room _____ Double Bedded Room _____ Twin Bed Room _____

2 Room Suite _____ Other Type _____ Rates from _____ to _____

First Choice Hotel _____ 2nd _____ 3rd _____

Arrival at Hotel (date) _____ Hour _____ A.M. _____ P.M.

Departure (date) _____ Hour _____ A.M. _____ P.M.

NAME OF EACH HOTEL GUEST MUST BE LISTED

Name

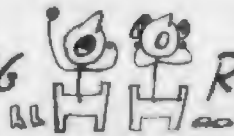



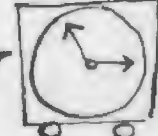




Street Address

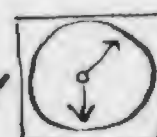


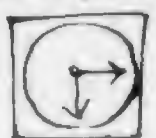
City and State

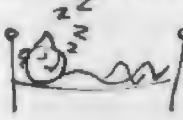





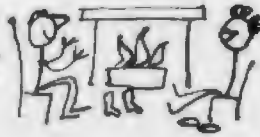



If the Hotels of your choice are unable to accept your reservation, the Hotels Convention Bureau will make as good a reservation as possible elsewhere providing that all hotel rooms available have not already been assigned.

A DAY IN THE LIFE OF...

Joe and Mabel — Typical ASILOMARITES*

YOU GET UP IN THE MORNING  RESTED FROM AN OCEAN-LULLED NIGHT, DRESS FOR A DAY OF DANCING AND FIND YOUR WAY TO CROCKER DINING HALL FOR BREAKFAST  BREAKFAST OVER IT'S TIME  FOR THE FIRST CLASS IN MERRILL HALL. IT'S WARM-UP TIME WITH A STYLING CLASS WITH BOB OSGOOD ON THE MIKE  NEXT  IT'S ROUND DANCE TIME AND MANNING AND NITA SMITH (COLLEGE STATION, TEXAS) PUT YOU THROUGH THE OLD AND NEW ROUNDS YOU ALL ENJOY.  WOW! HOW TIME GOES BY  MORE SQUARE DANCES - THIS TIME WITH LEE HELSEL AT THE REINS. THEN  IT'S LUNCH WITH THE BEST MEALS  THIS SIDE OF L'ESCOFFIER ROOM.

THE AFTERNOON FEATURES ANOTHER ROUND DANCE SESSION  WITH THE SMITHS, THEN A REAL RIP SNORTIN'  SQUARE DANCE CLASS WITH BRUCE JOHNSON  CALLING AND BERTHA (PIANO) AND BUNKY (FIDDLE) GIVING OUT WITH HOEDOWNS. A SPECIAL CALLERS SESSION  WITH LEE HELSEL, A ROUND DANCE CLINIC WITH THE SMITHS AND OTHER CLINICS FILL OUT THE AFTERNOON.

AFTER A REST PERIOD YOU DRESS FOR DINNER  AND JOIN THE CROWD AT CROCKER DINING HALL  THE TOWN HALL MEETING FOLLOWS  DINNER WITH COMMUNITY SONGS, TALKS, ETC. THEN IT'S PARTY TIME. LIVE MUSIC, LIVE CALLERS AND LIVE DANCERS, FROM  'TIL  EACH NIGHT A DIFFERENT MEMBER OF THE FACULTY DOES THE CALLING AND WHAT A TIME IT IS! FINALLY, HAPPY FROM THE DANCING FUN  YOU JOIN THE OTHER DANCERS FROM ALL PARTS OF THE UNITED STATES AND CANADA IN THE FIRESIDE  WITH LEE HELSEL LEADING THE SONGS - WITH TRAYS FULL OF DELICIOUS FOOD  AND INFORMAL PARTY FUN. THE DAY IS OVER  AND YOU FIND YOUR WAY BACK TO BED  TO REST UP FOR ANOTHER DAY.

There's still time to join Joe and Mabel, February 17-22. Write for your brochure and send your application in right away. Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

*WEBSTER: An Asilomarite is an individual who has a ball attending a Sets in Order Square and Round Dance Institute at Asilomar on the Monterey Peninsula.



Madera Canyon, near Tucson, Arizona, was the picturesque setting for the Spinning Wheels' picnic in October. Marie Gray, the club's regular caller, is in the front row center. Others who called for dancing on the shuffleboard court at Santa Rita Lodge were Clem Marcoe, Earl Jacobs, Johnny Dierdorf, Larry Yarian, Shirlann Dierdorf, Howard Gloeckle, Bud Keller, Russ Hamilton.



Phoenix folks at the San Diego Fiesta. And bringing their own city limits with them! The gentleman in the hat, at rear, is Bill Kuhn, who passed on following an accident on the way home from this affair. At right is Bob Johnston, current president of Phoenix' Valley of the Sun Association.

Just lookit them hats! These ultra-amazing and highly imaginative creations were the prize-winners at Rounders' Club Harvest Hat Hoedown at Plummer Park in Hollywood, California, on November 9. Turkey table decoration, kitchen pots, real fruits and vegetables, a mad-hatter hat with a radio playing(!) and a lighted candle became hats for the evening. —Photo by Fadler





PAT PATERICK
Arlington, Va.

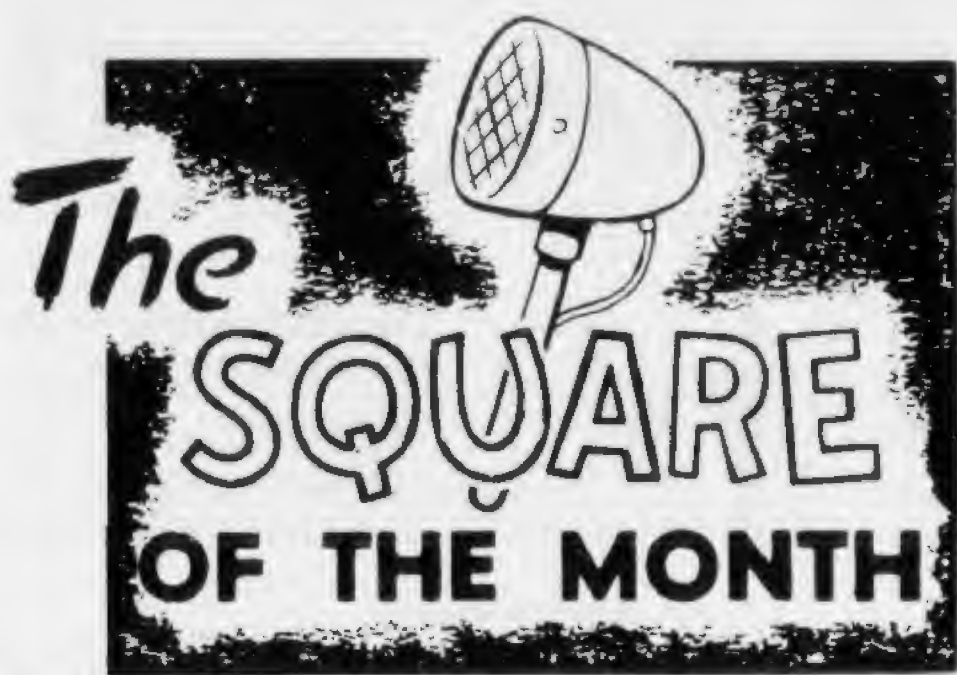
HELEN'S FANCY

By Pat Paterick, 1955

**Head two couples bow and swing
'Round and 'round with the pretty little things
Now promenade three-quarters 'round
Sides go on through to the side of the town
Remain facing out at opposite position.
Circle half and don't you blunder
Inside arch, the outside under
A right hand star in the center of the square
Find your corner —
Original corner.
Allemande left with your left hand
Promenade as pretty as you can
Keep promenading but not too far
Gents pull 'em in to a right hand star
Boys keep going just like you are
Pass 'em once and let 'em go
Meet again and do paso
Partner left, and corner right, etc.**

ABOUT THIS FEATURE

It might not be too great an exaggeration to guess that there are some five or six thousand folks all over the world who are doing some square dance calling. Sets in Order has tried to cover as many different areas as possible in spotlighting callers for this feature. Naturally, not all callers can be covered but suggestions and nominations are always welcome. —The Editor.



WHILE on a business trip to Denver in 1950, Pat was introduced to square dancing and in 5 days went to 5 square dances! At home he and Helen, his taw, went looking for square dancing in their own area. Pat's enthusiasm and natural interest in people started him calling within 6 months, at a request from some square dancers. He attended a beginner callers' class in Colorado in 1951.

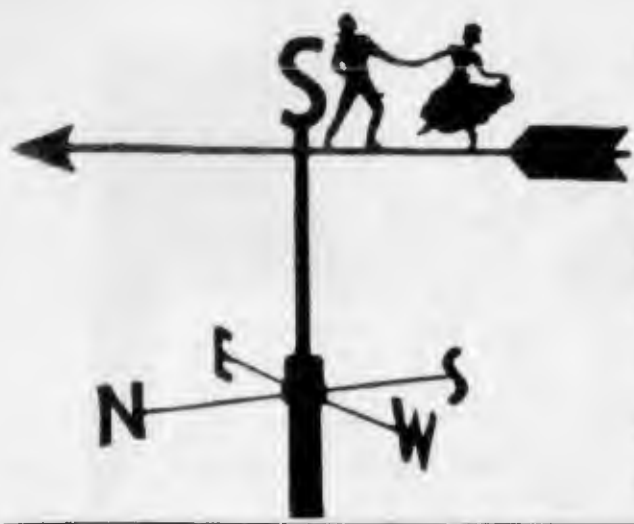
Pat and Helen have taught over 20 classes since then, and were some of the first in the area to teach square dance basics in a lesson series. They are now recognized widely for their teaching of both square and round dance basics. Pat authored a book, "Square Dances in Western Style, Instruction in Basic Movements".

Besides his classes, Pat calls regularly for 3 popular local clubs. He has helped organize, promote and call for 5 other clubs. He has held regular classes for new callers and encouraged many of them in and around Arlington. He has been requested to present square dance demonstrations at many affairs in the Washington, D. C. area.

Pat has participated in the last 3 National Conventions, the International in Chicago, two Atlantic Square Dance Conventions in Boston and the Virginia Folk Festival, Charlottesville. He and Helen were a guest couple at the Oklahoma State Festival in November, 1956. They have attended United Squares Camp in Wisconsin the last two years.

For two summers the Patericks have conducted their own square and round dance vacation camp in the Shenandoah Valley, Blue Ridge Mountains, Virginia.

"By day", Pat is a Highway Research Engineer with the U.S. Bureau of Public Roads in Washington and he and Helen have three daughters, 12, 9, and 7, who love to square dance, too.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Tennessee

A new square dance club has been organized in Memphis, called the Merry Mixers. They dance weekly and once a month sponsor a big dance. For their gala Christmas party in December they planned to have Jimmy Straughan over from Arkansas to call for them. They want very much to hear from other clubs across the country who have the same name as theirs. Merry Mixers in Klamath Falls, Ore., and Alton, Ill., please note! These folks want to trade ideas. Write Mrs. Nadine Higgins, 471 Marianna St., Memphis, Tenn.

Florida

The Square the Circle Freelancers held their opening dance of the season in November at Community Hall in Sarasota. New officers are: the Harold Eichers, Don Skinners, Clarence Peaslee, Dorothy Spade, the Richard Shenkels and Martin Larsens. The Freelancers plan to bring to Sarasota some of the country's foremost callers. Moreover, they, along with the City Recreation Dept., sponsor a weekly workshop every Friday evening at the Municipal Auditorium, open to experienced dancers.

The Promenaders of West Palm Beach are now official Knotheads, having traveled to Lakeland to dance with Buttons and Bows.

Again this season the Florida Gulf Coast Callers and Teachers Assn. is co-operating with the Tampa Recreation Dept. to sponsor a pre-Gasparilla Square Dance Festival. This is a prelude to the annual celebration when cohorts of the famed pirate, Jose Gaspar, re-enact the taking of the City of Tampa. The dancing will be held in the City Auditorium on Jan. 18-19. Miss Emilie Moore and E. C. Ammerman are Co-Chairmen of this colorful dance festival.

The December meeting of the Southeast Florida Square and Folk Dance Callers' and Teachers' Assn. was held at the new home of the Miami Y.W.C.A. President Gene Baylis discussed plans for the Callers' Assn. Convention to be held at Miami Beach, May 3, 4 and 5.

Wisconsin

700 square dancers wearing gay Wisconsin badges attended the 7th International Square Dance in Chicago on November 3. The Madison Area had a 9-set demonstration group dressed in red and white; Kenosha's Blue Pacific dancers wore blue and white; and 48 from Milwaukee presented a novelty number dressed in Indian costumes. Martha Clark was Wisconsin's Chairman.

New York

Suedmeyers' Stylists, with Herb and Lou Suedmeyer of Buffalo, are busy folks. They are now working with the Genesee Twirlers and the Walt Westwaters in Rochester; a beginners' class with the Chuck Tuckers; the DeVeaux Twirlers of Niagara Falls; a group of teen-agers also in Niagara Falls, as well as their own group of "Stylists", who are now 6 years old.

Country Dance Society of America had its Christmas Country Dance Ball on December 8 at Hunter College in New York City. Christmas ceremonies included "Bringing in the Boar's Head", carol singing, Christmas Mummies, Sword Dance — and square dancing, too.

New Jersey

The Monmouth Square Dance Club of New Jersey can be added now to the list of those clubs which are incorporated. Under the presidency of Bill Dodd, the club has for the past year emphasized a program of increasing the square dance interest in the locality. Three classes of instruction have been organized and followed thru into formulation of square dance clubs.

The Park Promenaders of Audubon Park feature an open dance twice a month on 1st and 3rd Saturdays. In December Chip Hendrickson and "Buck" Fish were the callers, while on January 5, Dick Pasvolsky will do mike honors. Dances are held in the Community Hall. This same club will hold a March of Dimes Jamboree on January 27 from 2 to 6 P.M. at the Naval Reserve Training Center in Camden.

Washington, D. C.

According to the NCASDLA News Letter, square dancers of the Washington area are organizing under the name of the Washington Area Square Dancers' Cooperative. By-laws have been drawn up and officers are: President, Ed Burner; Veep, Noel Grainger; Secretary, Frances Filley; Treasurer, Howard Williams. On the Board of Directors are Helen Davis, Bob Mullins, Gene Denson, Al Burrows, Sue Henry and Donald Ward. Next step will be to plan towards the 3rd Atlantic Square Dance Convention, to be held October 11-12, 1957, at the Sheraton-Park Hotel.

The National Capital Area Leaders sponsored Dick Forscher in a Workshop on December 1, at the D. C. Recreation Dept. Guy Mason Center. Dick presented Quadrilles, Contras, English folk dances, as well as "hash" square dancing.

Texas

Following the policy of once a month having an out-of-town caller, the Promenade All Club of San Antonio is sponsoring Dr. Roger Knapp of Corpus Christi on January 4. On January 19 the San Antonio Square Dance Assn. will start the New Year off with a bang presenting Ed Gilmore as guest caller at the Harlandale Jr. Hi Cafeteria. Ed will also conduct a clinic during the P.M. preceding the dance.

New officers for District No. 1 of the Texas Square Dance Assn. are: President, Jack Baker; Veeps, Morris McCall and Hugh Harrington; Secretary, Beth Zipperick; and Treasurer, Katie Lou Baker. The Second Annual Mid-Winter Jamboree is planned for January 5 at the Harvest Club in Beaumont.

Square Dancing is going strong in Lubbock. About 20 of the local callers can handle a complete evening's program and some 30 more do several calls well. The Clyde Lindseys teach square dancing on Monday nights and have 58 people in their class. The Lubbock Recreation Dept. sponsors the classes and also puts on a dance every Saturday night during the summer. In October the dances start at the V.F.W. Hall, 1st and 3rd Thursdays. The organization operating these dances is called the Lubbock Square Dance Federation.

The Valley Square Dance Assn., down in the southern tip of Texas, featured callers Tom Pennington of San Marcos; Clyde Sweeney of Beaumont; Al Treppke of Houston; and Johnny

Mathis of San Antonio at their November dance at the Jacob Brown Auditorium, Brownsville. Music was by Betty K and Alton Creekmere. On December 8 the association sponsored Marvin Shilling from La Veta, Colorado, at the same spot with the same music. Two exciting occasions.

The Fifth Annual Houston Couple Dance Festival on February 9 will present a Workshop from 2 to 5 P.M. and a Night Dance from 8 to 11 P.M. Co-sponsors for the affair are the following Houston couple dance club;: Coda, Folksters, Rio Swingers, Y-Rounders and the City Parks and Recreation Dept.

Oregon

To interest new square dancers, Margo and Louie Florea hosted a New Dancers' Party at Portland's Hayloft. This was especially for square dancers to bring their friends and show them how much fun this lively sport can be. Simple squares and mixers made up the program and coffee and donuts were served. Many of those interested then went on into the Beginners' Class which started the following week.

The Oregon Federation of Square Dance Clubs began its first Fiscal Year with 44 member clubs! The Interim Officers spent 6 months in moulding an organization and setting up a Constitution and By-Laws. On October 27-28 these officers planned a typical square dancers' week-end at Eugene. It opened with registration and dances hosted by 7 clubs of the Emerald Empire Dancers' Assn. on Saturday, followed by a Chuck Wagon Breakfast on Sunday A.M., a Federation Assembly and a "Howdy Podner" dance. 75 sets formed out of the Grand March. Callers from all parts of Oregon were featured and as an added attraction, Doug Hyslop came over from Nampa, Idaho, and Max Moffitt from Kimberly, Idaho, to join the fun. The busy Interim Officers responsible for all this were Wayne Puckett, Jim Shindler, Barney Barnes, Bob Thompson, Herb White, Ross Walker and Ken Dibblee.

Nebraska

New state officers of the Nebraska Folk and Square Dance Assn. are the following: President, Joe Vavra, Schuyler; Veep, Dave Rockwell, Lincoln; Secretary, Mrs. Gerald Kroft, David City; Treasurer, Mrs. Virgil Gana, Fremont; Historian, Mrs. Archie Trollope, Waco. Regional Directors are: Mrs. R. J. Weis, Mrs. Erwin Nielsen, Mrs. Fred Putney and Ted Vogt.

THE POLLY WOLLY WIGGLER

By Doc and Winnie Alumbaugh, Arcadia, Calif.

Record: "Polly Wolly Doodle," Windsor No. 7639.

Starting Position: A "team" of two couples facing each other, one couple facing CCW around room, one couple facing CW around room, W on M's R side, partners have inside hands joined. Teams arranged in a circle around the room.

Footwork: Identical footwork throughout the dance for M and W.

Measures

VERSE

1-4 Balance Left; Balance Right; Slide Left, 2; 3, Swing;

Step to L side on L ft, touch R toe beside L ft; step to R side on R ft, touch L toe beside R ft, start L ft and do three slide steps to L side, then swing R ft across and in front of L. (The couple in each team facing CCW has moved twd COH and the other couple facing CW has moved twd wall);

5-8 Balance Right; Balance Left; Slide Right, 2; 3, Swing;

Repeat action of meas 1-4 except to start with R ft and end with couples facing each other as in starting pos, then all make a R hand star in center;

9-12 Star, Two; Three, Four; Five, Six; Straighten, Out;

In a right hand star pos and starting L ft, walk CW one full turn around with 8 steps, using the last two steps to straighten out to starting pos, couples facing each other squarely, partners joining inside hands;

13-16 Balance Forward; Balance Back; Two Step Through; On to the Next;

Step fwd on L ft, touch R toe beside L ft; step bwd on R ft, touch L toe beside R ft; release joined hands, start L ft and take 2 two steps fwd passing opposite person right shoulders and progressing on to a new approaching couple. The new "team" all join hands;

CHORUS

1-4 Circle Left, Two; Three, Four; Five, Six; Seven, Turn;

Start L ft and all circle left (CW) one full turn around in 8 steps, using 8th step to change direction in preparation to circling right;

5-8 Circle Right, Two; Three, Four; Five, Six; Straighten, Out;

Circle right (CCW) one full turn around with 8 steps starting L ft, using last two steps to face other couple squarely as in starting pos, breaking circle and partners joining inside hands, ready to repeat the dance; Perform entire dance a total of five times ending with partners bowing.

WORRY WART

By Jim York, Mill Valley, California.

As called by Lee Helsel on Sets in Order's new Long Playing Record

Head two ladies chain to the right

Now the new head ladies chain across

Head two couples promenade half around that way

Two and four do a half sashay

Heads pass through and separate

Go 'round one you're four in line

Forward eight and back like that

Forward again and box the gnat

Pull her by — cross trail* — find your corner

Allemande left with your left hand

Partner right — right and left grand

*Trail through here — where that call applies.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JANUARY, 1957

This rather unique issue of the Workshop spotlights, for the most part, callers from the Northern California area who have contributed their talents in this manner for several years. It's the intention of the Workshop to feature dances from all parts of the country and as contributions continue to come in we hope to give coverage to many areas as yet unheard from. — The Editor.

CHAOS

By Floyd Criger, San Lorenzo, Calif.

First and third bow and swing
Promenade the inside ring
Three quarters round the inside track
Face the middle and then stand pat
Forward eight and back with you
Forward again and double pass thru
Turn alone just like that
Center four, box the gnat
Right and left thru in the middle I say
Outside couples half sashay
Forward eight and back with you
Forward again and double pass thru
First couple right, second couple left
Pass thru the couple you meet
On to the next and cross trail thru
Allemande left, etc.

SAD SACK

By Jerry Helt, Cincinnati, Ohio and
Jim York, Mill Valley, California

One and three you bow and swing
Go promenade the outside ring
All the way 'round go two by two
Two and four right and left thru
Same ladies chain — it's four and two
Heads pass thru across the floor
Go round one and line up four
Forward eight and back to the land
Two little ladies, hand in hand
Split the gents and with them stand
Go forward and back — feel their heft
Heads pass thru then wheel to the left
Star by the right with the couple you found
It's a right hand star as you go 'round
Gals star left when you come down
Gents go 'round the outside town
Box the gnat with your own you know
Right and left grand — here we go
Promenade eight when you come down
Then one and three you wheel around
Trail on through — left allemande
One more time go right and left grand
Promenade when you meet your own
Two by two — just a short trip home.

BOB - TAILED Q

By Dan and Madeline Allen, Larkspur, Calif.

First and third bow and swing
Chain those ladies across the ring
Same couples, right and left thru
Turn right back with a Bob-Tailed Q
Opposite lady with the right hand round
Partner left as you come down
Opposite lady three-quarters round
Split the sides in single file

Each gent follows his partner thru his right hand couple, NOT the lady he is turning at the time.

Turn to the left, around just one
Down the center with a Dixie Chain
Lady go left, gent go right
Around just one, two ladies chain
Forward eight and back again
Forward eight and pass thru
Turn to the left in single file
Promenade, go about a mile
The gents turn back to a Dixie Grand
It's right, left, right, to a left allemande
Right to Mother, right and left grand,

Dixie Grand — starts like a Dixie Chain, first two right, then all left — but goes on into a grand right and left, until next call.

THE YELLOW ROSE OF TEXAS

By Jim York, Mill Valley, California and
Bessie Ellison, San Leandro, California

Record: Old Timer No. 8115.

Opener; Break; Closer.

Allemande left your corner
And around the ring you go
Grand old right and left
Now partners do sa do
Swing your gal and promenade
You promenade her home
The Yellow Rose of Texas
The Girl you call your own.

Figure:

First and third you finish your swing
Forward up and back
Right and left thru, turn on around
And now you cross trail back
Around just one, come into the middle
Make a left hand star
Right hand round your corner
Twice around but not too far
Gents star left in the center
You star with the old left hand
Right hand to this new gal
And now a right and left grand
Meet your honey, promenade
You promenade the ring
The Yellow Rose of Texas
Is bloomin' in the spring.

EAST SHORE FREEWAY

By Virginia Johnson, San Lorenzo, Calif.

First old couple bow and swing
Promenade half the outside ring
Behind your opposite stand
Forward four and then fall back
Forward again go across the track
First couple to the left, second couple right
Behind the sides you stand
Forward eight and back with you
Forward again and pass thru
Ladies turn right, gents turn left
Make a line at the head of the set
All four gents go forward and back
Forward again and pass thru
Turn to the right, around one
Circle eight you're still not done.

Callers choice from here on.

FORWARD SIX VARIATION

By Dan and Madeline Allen, Larkspur, Calif.

First and third bow and swing
Lead on out to the right of the ring
Circle four, you're off to the races
Head gents off in your home places
Forward six and back with you
Forward again and pass thru
Turn to the left in single file
Go around just one to a line of four
Forward eight and back with you
Forward again and pass thru
Join your hands and circle four
Once around you're off to the races
Side gents off in your home places
Forward six and back with you
Forward again and pass thru
Turn to the left in single file
Go around just one to a line of four
Forward eight and back with you
Forward again and pass thru
Turn to the left in single file
Swing with the one behind you! (mother)

DOUBLE, DOUBLE CROSS

By Virginia Johnson, San Lorenzo, Calif.

Head two couples bow and swing
Face the couple to the right of the ring
(diagonal lines)
Forward eight and back again
Forward again and the heads dive in
With the inside out, the outside in
Now bow your head and do it again
Take your opposite, face the middle
Go forward up and back
Now double pass thru
Then crosstrail and take your sweet
Go forward and back and keep it neat
Forward again, the heads dive in
With an inside out and the outside in
Bow your head and do it again
Take your opposite, face the middle
Go forward and back, now double pass thru
Then crosstrail and take your sweet
Right and left thru with the couple you meet
Then crosstrail to a left allemande
Partner right, right and left grand.

BREAK

Richard Dick, Little Rock, Ark.

Two and four bow and swing
Head ladies chain across the ring
Sides lead out to the couple on your right
Lady around two — gent step thru
Swing on the inside and outside too,
Gent around two — lady step in,
Swing on the inside and outside again
Circle four on the side of town
Circle four full around
Cross trail thru — find your corner
Allemande left with your left hand
Partner right, right and left grand, etc.

BREAK

Richard Dick, Little Rock, Ark.

First and third, walk forward and back
Now two and four, the same old track
Heads to the center — Star by the right
It's a right hand star in middle of town
Back by the left when you come down
Pick up your corner with an arm around
Star promenade around the town
The outside four back one you whirl
It's a boy and a boy
And a girl and a girl — Promenade around
Back out of the middle, with a full turn around
Buckle up eight around the town
*Four ladies — walk forward and back
Forward again and cross trail thru
Separate around just two
Around two and you're not through
Down the center — Pass thru
Turn left — single file
Gents turn about — there's your maid
Take your lady, promenade.
From * — You can use:
Four gents — Walk forward and back
Forward again — Cross trail thru
Around one, you're not done
Down the center — Cross trail thru
Allemande left, right and left grand, etc.

QUES CRAZY?

By Luke Raley, San Leandro, Calif.

Head ladies chain go across the way
Two and four do a half sashay
Head couples center and back with me
Forward again and box the flea
Face the sides and box the gnat
A right and left thru the other way back
Turn 'em boys that's what you do
Then do sa do with the outside two
Step right up do a Suzie Q
Opposite right and partner left
Opposite right and give 'em a ride
Partner left and face the sides
Split that couple go round one
Star by the left go across the set
Do a Suzie Q you're not thru yet
Opposite right and partner left
Opposite right but not too far
Partners left like an allemande thar
Four gents center with a right hand star
Original partner — use any ending desired.

RIVIERA TWO-STEP

By Betty and Stanley Andrews, Kansas City, Mo.

Record: Victor 20-6647 "21 Rue Pigalle".

Position: Open.

Footwork: Starts opposite.

Intro: Optional—or wait out 4 meas of music.

Measures

- 1-2** Wait (2 slow cts); **Step, —, Point, —;**
Step fwd LOD on L, hold, point R and smile at partner.
- 3-4** **Run, 2, Turnaway, 2; Run, 2, 3, Point;**
With small steps run fwd LOD 2, turnaway from partner while performing LOD, fwd 3 more, point L fwd; meas 3 starts M's R.

PART A

- 1-4** **Run, 2, 3, Lift Brush; Run, 2, 3, Lift Brush; Back Away, 2, 3, Point; Together, 2, 3, Butterfly Touch;**
3 fast running steps L, R, L and brush R as you lift smoothly on L; repeat starting R; break handhold and back away facing partner with L, R, L and pt R; approach partner R, L, R and touch L as assume butterfly pos M back to COH.
- 5-8** **Grapevine Left, Swing; Grapevine Right, Touch; Change, —, Sides, —; Away/Dip, —, Together, Touch;**
Grapevine swd in LOD in butterfly pos; repeat in RLOD. Meas 7: Keeping both hands held momentarily M's L on top, partners exchange places in 2 slow steps L, R, as W turns 1/2 R face under M's L arm and he moves twd wall passing L hips twd RLOD side of W. M's R and W's L handhold at W waist is released during the second crossing step and movement ends with partners facing, M back to wall and M's L and W's R ft pointed twd partner for styling and to prevent moving too far apart on next action. Meas 8: With M's L and W's R hands still joined, step away dipping deeply on L as point M's R and W's L ft diag twd partner and LOD as bodies are turned slightly in that direction (2 cts needed for smooth "away and dip".) Step twd partner on R, touch L — ending in open pos facing RLOD.
- 9-12** **Run, 2, 3, Lift Brush; Run, 2, 3, Lift Brush; Back Away, 2, 3 Point; Together to Banjo Butterfly, Touch;**
Repeat meas 1-3 in RLOD ending banjo-butterfly pos M facing COH.
- 13-16** **Step, Swing, Back, Step; Step, Swing, Back, Step; Change, —, Places, —; Away/Dip, —, Together, Touch;**
In butterfly banjo pos, M steps fwd twd COH on L as W steps fwd twd wall on R moving "past" each other across LOD with R hips adjacent, swing R fwd, step back on R, in place on L to face partner; repeat same in sidecar (L hip) pos to finish meas 14; meas 15-16: repeats 7-8 ending in open pos facing LOD.

PART B

- 17-20** **Fwd Two-Step; Two-Step; Run, 2, 3, Lift Brush; Fwd, Turn Away, Side, Touch;**
In open pos starting M's L, 2 fwd two-steps LOD; 3 fast running steps with lift brush; retain handhold briefly as step R in LOD starting turn away from partner to face RLOD changing handholds to open pos and touch L.
- 21-24** **Fwd Two-Step; Two-Step; Run, 2, 3, Lift Brush; Face, Behind, Side, Butterfly, Touch;**
Repeat 17-19 RLOD. Meas 24: fwd on R as turn 1/4 to face partner, step L behind, R to side, touch L beside R ending in butterfly pos M facing wall.
- 25-28** **Side, Close, Side, Touch; Wrap; Grapevine In, Swing; Grapevine Out, Swing;**
Swd two-step LOD in butterfly pos; release M's L and W's R handhold M repeats meas 25 moving RLOD turning 1/4 L to face LOD while W does a wrap turning 3/4 L to face LOD still holding her L and M's R joined at her R side and joining other hands in front on last ct. Note: The wrap is done with a "change step" as W takes 2 slow steps L and R while M is taking 3 steps R, L, R. Wt now on R of each. Meas 27-28: grapevine twd COH; then twd wall. Same ft.
- 29-32** **Fwd Two-Step; Two-Step, Turn; Bwd Two-Step; Unwrap;**
"Wrapped" and same footwork—starting L, move LOD with 2 two-steps turning 1/2 R face on last ct of second without releasing handholds (M still on inside) to end facing RLOD; bwd two-step LOD; meas 32: M two-steps R, L, R turning 1/2 L releasing his L and W's R hand while W unwraps turning R face twd partner in 2 slow steps R, L (change step) still holding her L and M R hand to end in open pos facing LOD. Opp footwork from here on.

BREAK

- 1-4** **Walk, — 2,; Roll In, —, Butterfly; Side, Close, Side, Touch; Side, Close, Side, Touch;**
Opp footwork fwd LOD 2 slow steps L, R, roll in twd partner with full turn in 2 slow steps ending in butterfly M facing wall; swd two-step in LOD; swd two-step RLOD ending in open pos—repeat dance from the top.
- Sequence of Routine:** A, B, Break, A, B, A plus ending. (Don't rush last meas 32 even though music seems to indicate need for it!).
- Ending:** 1-6 **Turn Two-Step; Two-Step; Slow Walk, —, 2, —; Slow Twirl; Walk, —, 2, —; Fwd, Face/Bow;**
In closed pos, 2 turning two-steps slowly; in semi-closed dance 2 slow walking steps LOD L, R; W twirls once slowly in 2 steps under M's L to open pos; fwd LOD 2 slow steps; one more step LOD, then quickly face partner and bow quickly as point M's R and W's L ft to end on last ct of music.

WABASH RAMBLER

By Doc and Winnie Alumbaugh, Arcadia, Calif.
Round Dance Mixer

Record: Windsor 7639.

Starting Pos: Open dance pos, both facing LOD, inside hands joined.

Footwork: Opp footwork for M and W throughout, steps described are for the M, W doing counterpart footwork.

Measures

1-4 Walk, —; Two, —; Apart, Close; Side, Clap!
Start L ft and take two slow walking steps fwd in LOD; L-R; release joined hands—M steps to L side twd COH on L ft, closes R ft to L taking weight on R; steps again to L side twd COH and touches R toe beside L ft while clapping both hands together sharply; while W steps to R side twd wall on R ft, closes L ft to R taking wgt on L; steps again to R side twd wall on R ft, and touches L toe beside R ft while clapping both hands together sharply; (partners have now separated and should be not more than 5-6 ft apart).

5-8 Forward, —; Two —; Together, ,Close; Side, Clap!

Start R ft and take two slow walking steps straight fwd in LOD, R, L; M then steps to R side twd partner on R ft, closes L ft to R taking wgt on L, steps again to R side twd partner on R ft, touches L toe beside R ft and claps both hands together sharply, while W steps to L side twd partner on L ft, closes R ft to L taking wgt on R, steps again to L side toward partner on L ft, touches R toe beside L ft and claps both hands together sharply; (partners are now side-by-side and should again join inside hands).

9-12 Step, Close; Step, —; Step, Close; Step, —;
Start L ft and do 2 slow two-steps fwd in LOD;

13-16 Turn Away, Two; Three, Brush; Progress, Two; Three, Touch;

Releasing joined hands, partners turn away from each other — M turning L face in a wide arc starting L ft and taking 3 steps, L, R, L, followed by brushing R ft against floor, then completes the full turn around with 3 more steps, R, L, R, followed by touching his L toe beside R ft, having judged his turnaway to end along side a new partner, the W next in RLOD at the start of dance; while W turns away with opp footwork in a small arc, almost in place, to end up with a new partner, the M next in LOD from her at start of dance;

Perform the entire dance a total of eight times ending by bowing to last new partner.

BREAK

Richard Dick, Little Rock, Ark.

First and third bow and swing
Side ladies chain across the ring
Sides lead out to the couple on your right
Circle half, don't you blunder
Inside arch — Outside under
Circle four in the middle of the floor
Full around and then no more
Pass thru — left allemande
Give a right to your lady
Right and left grand, etc.

TEEN MIXER

By Jack Hess, Washington, D. C.

(An easy to learn quickie for the younger set.)

Record: Glow Worm — Shaw, Meet the People — SIO, Lindy Lee, etc.

Position: Open, inside hands joined, facing LOD.

Footwork: Same, starting left.

Note: All measures are gavotte steps (walk, 2, 3, point).

Meas.

- 1 Forward, 2, 3, point** (right toe);
- 2 Forward, 2, 3, face** (partner) (M back to COH)
- 3 Back-up, 2, 3, point;**
- 4 Forward, 2, 3, to a right-hand star;**
- 5 Around, 2, 3, point** (small steps to halfway);
- 6 Around, 2, 3, face** (partner);
- 7 Back-up, 2, 3, point;**
- 8 Forward, 2, 3, to new partner** start dance.
(Meas 8 both M and W face diag right and walk fwd to meet new partner.)

OFF BALANCE

By Luke Raley, San Leandro, Calif.

First and third do a half sashay
Go up to the center and back that way
Now up to the center and opposites swing
Around and around with the dear little thing
Face the sides and circle half
Duck to the middle and circle up four
Go once around and then no more
Pass thru to the side of the town
Do sa do go all the way round
With the gals in the middle balance the line
Go out and in you're doing fine
***Break in the middle turn half about**
Balance out, balance back
Head two couples pass thru
Do sa do with the outside two
Go all the way round to a line of four
Balance the line as you did before
Break in the middle turn half around
Balance forward and back to town
Heads pass thru across the land
Corners all with a left allemande, etc.
Variation from *
Break in the middle turn half around
Go out and in — the gals let go
Gents join hands four in a row (across the set)
Balance out, balance in
Break in the middle turn half again
Go forward and back hear me sing
Gents pass thru split the ring
Around one star by the right
All the way in the middle of the night
Corners all, left allemande, etc.

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aluminum plate suitable for mounting next to an auto license plate. It reads, "SQUARE DANCER TACOMA" (see illustration). Approximately 500 of these plates are now out. Information concerning them may be had from Bob Sessions, 3807 34th, Tacoma, Washington.

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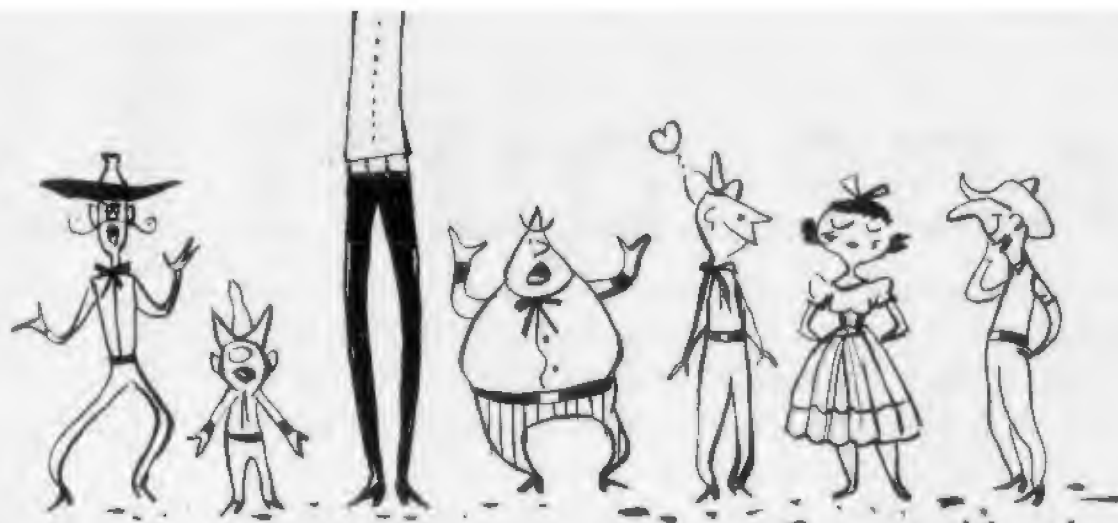
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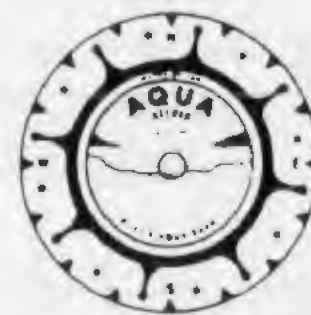
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SAGE DUST

by Bob Merkley, Phoenix, Arizona

Notitors Ed: Charles M. Jones—(Sometimes known as Chuck) has caused a great amount of interest by his first two articles. His third appears on pages 12 and 13. Here is a typical reaction. (Incidentally the Merkley-Jones Battle started as a cattle war in the late '80's.)

NATURALLY the "intelligenzias" of whom our illustrious contemporary Chuck Jones wrote will be impatiently awaiting his next batch of noodle food. But just as naturally Mr. Jones will be resting on his laurels and won't get the stuff in. So, speaking of laurels, not the figurative ones but the real ones, I want to point out that when a space is cleared on the side of a mountain, either by fire or by man's clever mechanical devices, the clearing is soon covered with laurel if nothing is done to keep it open. That, Mr. Osgood and staff, is the reason for these few lines. We must keep this space at any price.

Remembering Mr. Joneses(') anteater who does not particularly care for ants, I would go a step further and say that almost any intellectual knows that "hay" means absolutely nothing to a horse, yet he will eat great stacks of dried alfalfa. See what we mean? You only have to THINK to arrive at such a conclusion. Try it.

This is about your regular writer, the Jones Boy, and you don't have to be a real-gone intellectual to understand it. My first impression was that here was a lad who might slap you down (with words, of course) just to hear you hit the ground. Each time I tackled him he let me have it with both gums. If I said something, he tried to top it, and usually did. After all, he has wallowed in repartee so much he can probably spell it without a dictionary. But I, being a man of the great open spaces where people talk every chance they get, kept right on palavering. And one day I came to realize that Chuck Jones was not ornery at all; he was just playing a game he loves. He was following exactly what I had always claimed as my own outline for conversational success. It is easy, and I would highly recommend it for you of the strong-silent type. IF YOU TALK ENOUGH, THE LAW OF AVERAGES WILL CAUSE YOU TO SAY SOMETHING IMPORTANT, WITTY OR BEAUTIFUL — if they let you talk long enough.

But what does all this have to do with square dancing? Oh so very much. Square dancing is nothing but people. A great thinker once said, "Without people there would be no square dancing!" And he was right.

Anyway, I shall never forget that time when I, with alkali still squishing from my boots, went over into California to trip a tip or two. Rumors were rampant that in some sets it was social suicide to make a mistake. But how was I to know whether I was ready for such fast company if I didn't try them out?

So there we were. It so happened that the Joneses swapped partners with li'l Ellen and me for this particular spot on the program and we plunged in. I can still recall the gentle touch and word of Dottie as she tried to keep me right-and-lefting in the proper sequence. Bless her great big heart; she did all she could. But finally it happened. I reached for the hairiest old arm I'd ever seen off of a bear and discovered it was appended to the corner gent. What do I do now? I was helpless. In one split second I would be floundering with my ugly red face showing all the pain of the lost sinner. In that ghastly instant I saw Chuck Jones, next beyond the Hairy One, turn on his heel and throw the whole set into a glorious mess. I was saved. Of course there are those of you who will cry coincidence, but that will never convince me. I believe instead that if I had to fall flat on my face, Chuck Jones would never let somebody else have the morbid pleasure of causing it.

Did it ever occur to you that there are only two kinds of people in the world, those who square dance and those who don't? Let us not bicker over the gradations within the two kinds. Nor the degradations. Do consider, however, the oldtimer. Say, for example, you have been square dancing for five or nine years. You are becoming jaded (jaded means a number of things, so be careful). You and a number of FRIENDS - YOU - FOUND - IN - SQUARE - DANCING are beginning to prattle in your patios and you are even thinking of giving up your subscription to SETS IN ORDER. Don't do it!

More of This. Next Page

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he made the mistake of thinking he had all he would ever need. Don't forget where you got those friends.

There are many reasons why folks should keep on square dancing, but here are a couple for you to chew on:

(1) No matter how well cemented a friendship might be, it becomes as nothing without the cement. Isn't that a concrete thought? (2) Square dancing keeps Mortis from getting rigorous.

Thank you. And here's your mike back, Mr. Jones.

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CANADIAN CAPERS

Ontario . . . Ralph and Eve Maxhimer from North Hollywood, Calif., will be sponsored by the Ottawa Valley Square Dance Assn. on January 21 at the Pinelands Dance Pavilion. The Maxhimers will offer the area much in the way of round and square dance instruction and calling. Special sound equipment will be installed for the evening to insure fun for everybody. This is the first venture of its type for the season and the committee requests the support of dancers and callers to advertise the event as widely as possible. Tickets are available thru

Doug Coxon, 86 Huron St., Ottawa, Ontario. *British Columbia* . . . The North Vancouver Island square dancers have been busy lately. In Mid-Fall the Campbell River Club held its annual Jamboree with square dancers from Comox, Royston, Port Alberni and Sayward taking part. Calling was done by Leo Auterson and his wife, Toni, was a definite asset to the evening. This is the second Jamboree for this Club.

Earlier a Square Dance Clinic was held in Sayward with instruction by Mrs. Gwen Joyce of Victoria. All square dancers and especially

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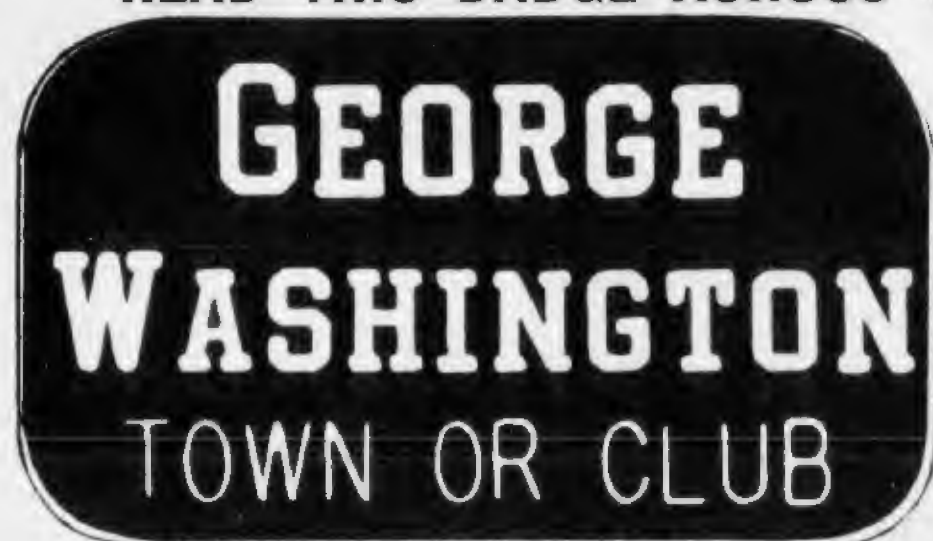


AND FOR YOU CALLERS — an EXTRA SURPRISE; Because the new OLD TIMER release actually helps you get the crowd in that "makes 'em want to dance" mood. Sooo — Don't dare miss this one — and it's another JOHNNY SCHULTZ original.

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those interested in teaching were invited to attend. These clinics help to present many of the finer points of teaching.

Manitoba . . . The Folk Dance Federation of Manitoba issues a Newsletter along with its Workshop Notes each month. Among clubs contributing to the most recent such publication were the Cardinal Eights, Sashay Eights, Whirl-I-Pegs, Promenaders, Silver Heights Club, River View Group, Northern Twisters, Woodhaven Westerners and the Orioles, showing a lively interest in getting the news around.

WHAT'S THE "CALLER'S EDITION"?

We get asked this question all the time. "So—what's the difference between the Regular Edition and the Callers' Edition of Sets in Order?" Well, this is it. The Regular Edition is the basic magazine. The Regular Edition plus a Workshop Section which contains some dozen *more* round and square dances equals the Callers' Edition. It is in this Workshop that we present the more complicated round dances which are of special interest to advanced "rounders".

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A NEW WALTZ AND A NEW TWO-STEP BY THE MAXHIMERS, RALPH AND EVE

DREAM GIRL AC 116 S

"HOW ABOUT THAT?" AC 116 SO

WHY, THAT'S ON THE OTHER SIDE

Both tunes are
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of Jack Barbour



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OKLAHOMA REPORT ON ST. LOUIS TRAINS

Advance registration for the 2 Special Trains to take square dancers from Oklahoma to the National Convention in St. Louis next June 13-15 has now reached the 300 mark! These notes are to those who are some of the lucky 300.

Reservation priority numbers are assigned all dancers as they register. Shortly after April 1, 1957, each train member will be sent a blank for his choice of room and rate.

Twelve children are included among the registrants. Special concessions are being made to children; those under 12 are free at the Con-

vention and those under 14 when occupying the same room with their parents are free at the hotel.

Much state interest is developing in the 3 Gold Loving Cups which will go to the first, second and third place clubs taking the greatest per cent of their members on the Special Trains.

More than 500 colorful "Okie" badges have been issued and out-of-state dancers will wear a badge which reads, "I'm proud to be an Honorary Okie". Howard Thornton is Chairman of this fired-up project.

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Forms for registration on pages 15 and 16

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Mark Twain		5.50 - 8.50	7.50 - 10.00	9.00 - 11.00
Mayfair		6.50 - 11.00	7.50 - 13.00	11.00 - 12.00
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Coronado		7.50 - 12.00	9.50 - 16.00	9.50 - 16.00
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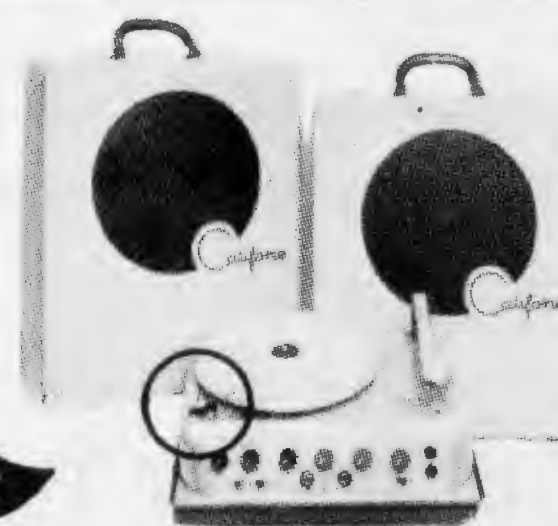
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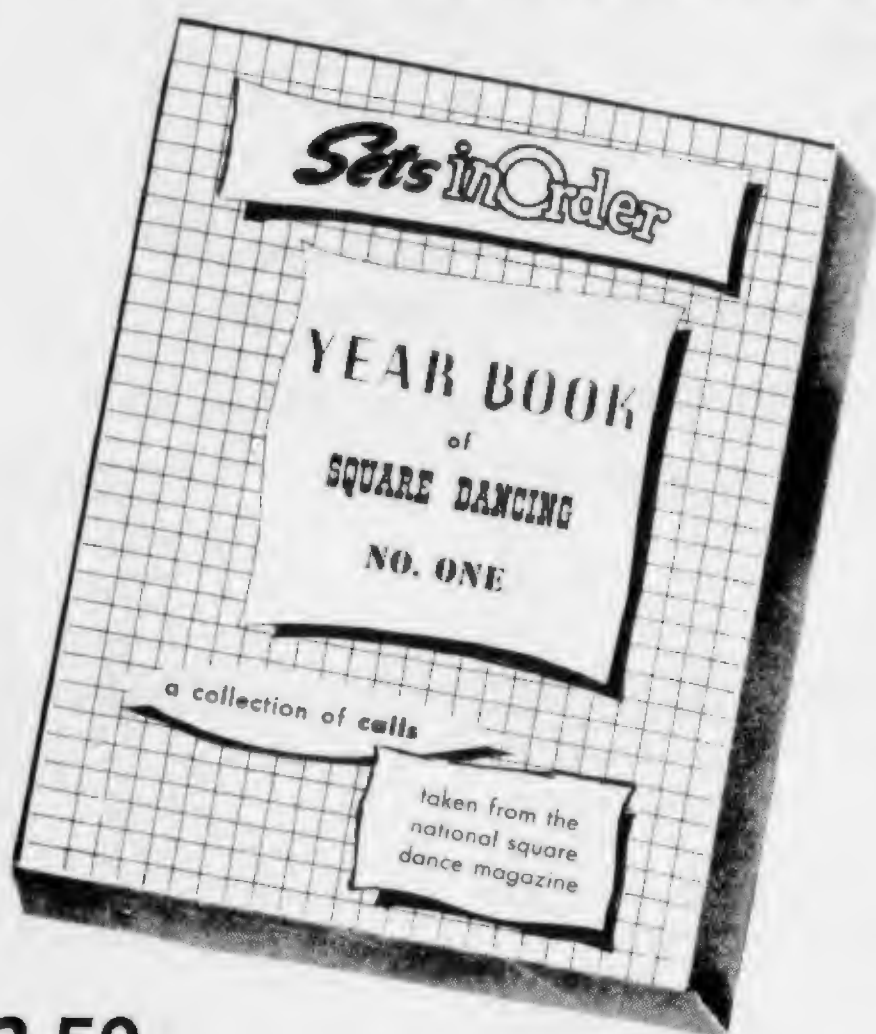


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Sets in Order

462 North Robertson Boulevard
Los Angeles 48, California

RESOLUTION

At the regular quarterly General Board meeting of the Cow Counties Hoedown Association held at the Playhouse in Palm Springs, California, on Sunday, Nov. 11, the following resolution was unanimously adopted:

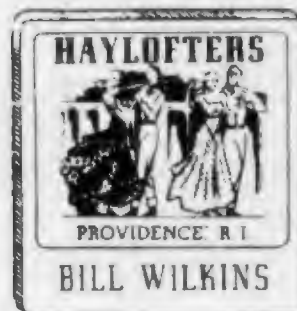
1. Resolved that the Cow Counties Hoedown Association go on record as being definitely opposed to the plan to discontinue the Annual National Square Dance Conventions in favor of Regional or State Conventions or an "Annual Leaders' Confab". The Cow Counties Hoedown Association is particularly interested in the continuance and success of these Annual National Square Dance Conventions, since it was this Association that conceived the idea and sponsored and conducted the First Annual National Square Dance Convention in Riverside, California, in 1952. We feel that the general welfare of the square dance activity can best be served by continuing the Conventions in its present form. It was further resolved that these Conventions should continue to be sponsored and controlled by dancer organizations.

2. Resolved that the Executive Committee of the National Square Dance Convention be commended for their thought, consideration, and hard work as evidenced by the policies and procedures set up for conducting the National Convention and for their judgment in selecting sites for the Convention. It is our feeling that the general conduct and site selection should continue to remain in the hands of this Committee.



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Darling

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Runoutanames

Back to Back

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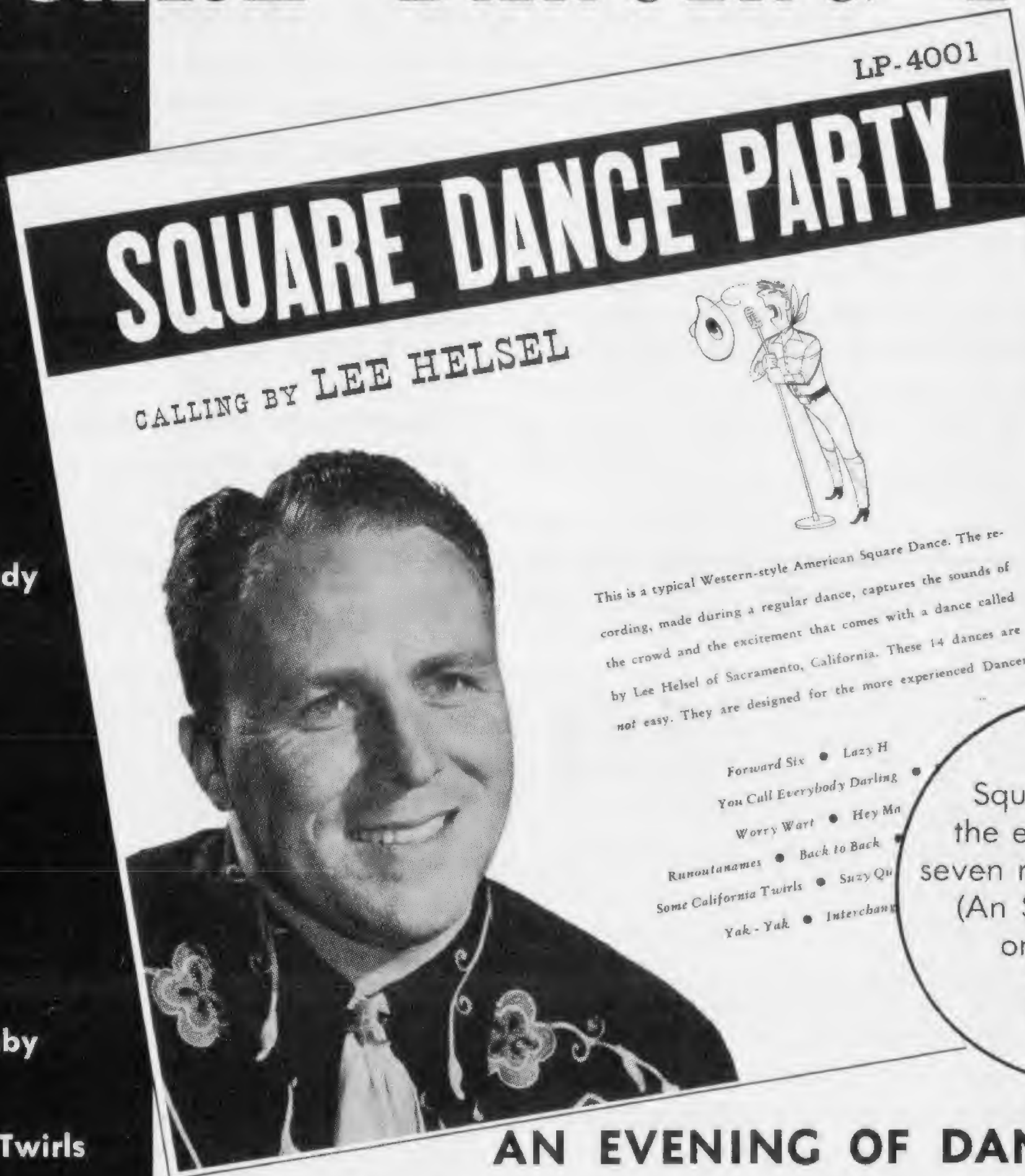
Some California Twirls

Suzy Que

Little Red Wagon

Yak-Yak

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A friend who was a square dancer invited him to start square dancing and kept after him even when he showed little interest. Finally the man joined a beginner group altho he was

often so confused with drink that he had difficulty concentrating on any phase of the teaching. Those in the class with him were his friends and knew what a fine person he really was; his wife was a sturdy taw; and the teacher was a friend, as well.

Pretty soon the man became so interested in wanting to square dance and do it right that he drank less and less. At last he showed up at dances without having had a drink at all. His physical ailments disappeared because the dancing had offered him much-needed exercise. This all took place over the period of a

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For full details, see page 44 of your December "Sets in Order" or page 34 of the November issue.

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year, a balance-wheel year in which the man was deciding which way he would go. Would he give up everything worthwhile for the pleasure of drinking — or would he make a resolute try to give it up and lead a normal, healthy life — including square dancing? You know the choice without our telling you. He is now a member of several clubs, active, alert, interested. He travels to square dance festivals and institutes, his job is going fine, his wife is a happy woman and he will tell you with some emotion that he credits the square dancing activity for having saved his life and reason.

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That's the way the invitation reads for dancers to attend the 9th Annual Southern Arizona Square Dance Festival in Tucson on January 18-19. This year special honor will be paid to "Pop" Singer, probably the nation's oldest active square dancer. The Tucson Community Council plus the Tucson Chamber of Commerce are jointly sponsoring the Festival which

will feature "Red" Warrick as caller. General Chairmen are Perry Morgan and George Waudby and the program goes something like this: Friday night, "Get Acquainted Dance"; Saturday morning, Breakfast and Dance; Saturday P.M., "Warm Up" Dance. All the foregoing will be held in the Student Union Bldg., on the Univ. of Arizona Campus. The Saturday night Feature Festival Dance will be in the National Guard Armory, 1750 E. Silver Lake Road, and one of those famous After Parties. For more info, write Rex Taylor, Program Chairman, at 818 Calle Garcia, Tucson, Arizona.

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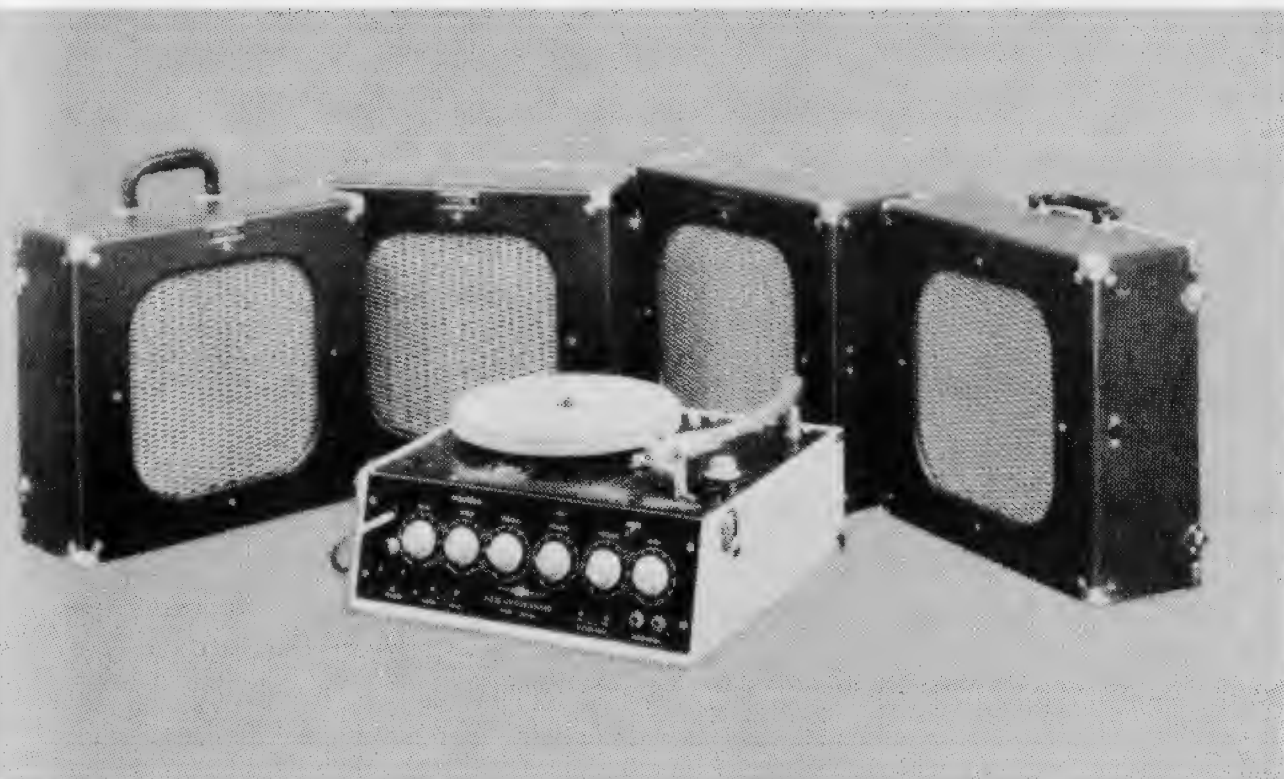
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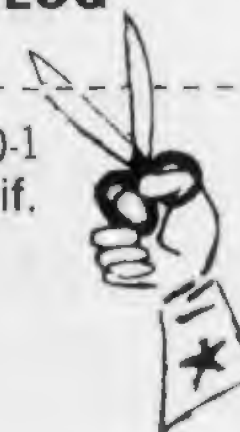
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Central YMCA, Harrisburg, Pa.

Jan. 4—Promenade All Special Dance

Harlandale Lions' Club, San Antonio, Tex.

Jan. 5—2nd Ann. Mid-Winter Jamboree

Harvest Club, Beaumont, Tex.

Jan. 9—Hollywood Hi Steppers 5th Ann. Dinner-Dance, 1400 Myra Ave.

Hollywood, Calif.

Jan. 14—8th Ann. March of Dimes

Olive Recr. Bldg., Burbank, Calif.

Jan. 18-19—9th Ann. Southern Ariz. Festival

U. of Ariz. Campus; Natl. Guard Armory
Tucson, Ariz.

Jan. 19—Northwest Okla. Dist. Festival

Fort Supply, Okla.

Jan. 19—San Antonio Square Dance Assn. New

Year Dance, Harlandale Jr. Hi Cafeteria
San Antonio, Tex.

Jan. 20—March of Dimes Festival

Memorial Audit., Grass Valley, Calif.

Jan. 20—Annual March of Dimes Program

Center of the Square, San Bernardino, Calif.

Jan. 29—9th Ann. Winter Carnival Sq. Dance

Auditorium, St. Paul, Minn.

Jan. 26—Chattanooga Festival

Chattanooga, Tenn.

Feb. 2—First Square Dance Club Festival

New Cresskill Fire House, Cresskill, N. J.

Feb. 9—5th Ann. Houston Couple Dance Fest.

Houston, Tex.

Feb. 10—Palomar Jamboree

Recreation Hall, Oceanside, Calif.

Feb. 16—2nd Ann. Mississippi Festival

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Mar. 22-24—4th Ann. Calif. Square Dance Con-
vention, Munic. Audit., Long Beach, Calif.

Mar. 30—Superior Assn. "5th Saturday"
Fairgrounds, Sacramento, Calif.

Apr. 5-6-7—Yuma Square Dance Festival
Yuma, Ariz.

Apr. 6—Northeast Okla. Dist. Festival
Fair Grounds Arena, Tulsa, Okla.

Apr. 6—Alabama Jubilee
Munic. Audit., Birmingham, Ala.

Apr. 27—8th Ann. Spring Festival
Ryan Airport Gym, Baton Rouge, La.

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(Adopted Sept., 1956. The tune is "Smiles".)
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There's Knotheads from Idaho,
There's Knotheads from Maine to California
There's Knotheads wherever dancers go,
There's Knotheads all over this creation,
Wherever there's a Square Dance Hall,
But the ones that come from (your state)
Are the biggest Knotheads of all.
There are dances that make you happy, and
some that make you black and blue,
There are some that really "pooh" you out,

And there's some that make you feel like new,
You have danced all over this wide country,
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(For General Use by Square Dance Groups)

ALOHA TWO-STEP

By Ivan and Molly Lowder, Compton, Calif.

Record: Farewell to Thee, Dot, #15452, Johnny Maddox.

Position: Intro—open pos fac LOD. Dance—Semi-closed pos fac LOD. Directions given are for the M, W uses oppos footwork throughout.

Measures

INTRODUCTION

- 1-4** Wait 2 meas, then starting M's L ft do a two-step apart, and a two-step together assuming semi-closed pos facing LOD.

DANCE — PART I

- 1-4** **Walk Fwd, 2; Step/Close, Step; Backup, 2; Back/Close, Back;**
In semi-closed pos fac LOD, walk fwd 2 steps L, R, then do a two-step fwd L/R, L. Back up 2 steps R, L, then do a two-step bwd R/L, R, turning on last step to face partner in closed pos, M's back to COH.
- 5-8** **Side/Close, Fwd; Side/Close, Back; Side/Close, Fwd; Side/Close, Back;**
In closed pos, starting M's L ft, do 4 two-steps (L box) making $\frac{1}{4}$ CCW turn on 3rd step of each two-step.
- 9-16** Repeat Part I (meas 1-8 above).

PART II

- 17-20** **(Turn-Away) Walk, 2; Step/Close, Step; Walk 2; Step/Close, Step;**
Releasing handholds, turn away from partner making a complete circle (CCW for M). Walk L, R, step L/close R, step L, walk R, L, step R/close L, step R. End in closed pos M fac diag twd wall and RLOD.
- 21-24** **Pivot, 2; Two/Step, Turn; Two/Step, Turn; Twirl, 2;**
In closed pos pivot CW 1 full turn in 2 steps L, R, do 2 two-steps L/R, L, R/L, R, making 1 CW turn, then M walks fwd in LOD 2 steps L, R, while W does a R-face twirl under M's L and own R arm.
- 25-32** Repeat Part II (meas 17-24 above).
Repeat entire dance 1 more time—then repeat Part II (meas 17-32) ending with 2 additional twirls, bow and curtsy.

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